



ART AND ARCHAEOLOGY

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ART AND ARCHAEOLOGY

An Illustrated Bi-Monthly Magazine

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ART AND ARCHAEOLOGY PRESS, Inc.

VOLUME XXXIV

MAY-JUNE, 1933

NUMBER 3

ART AND ARCHAEOLOGY PRESS, INC.

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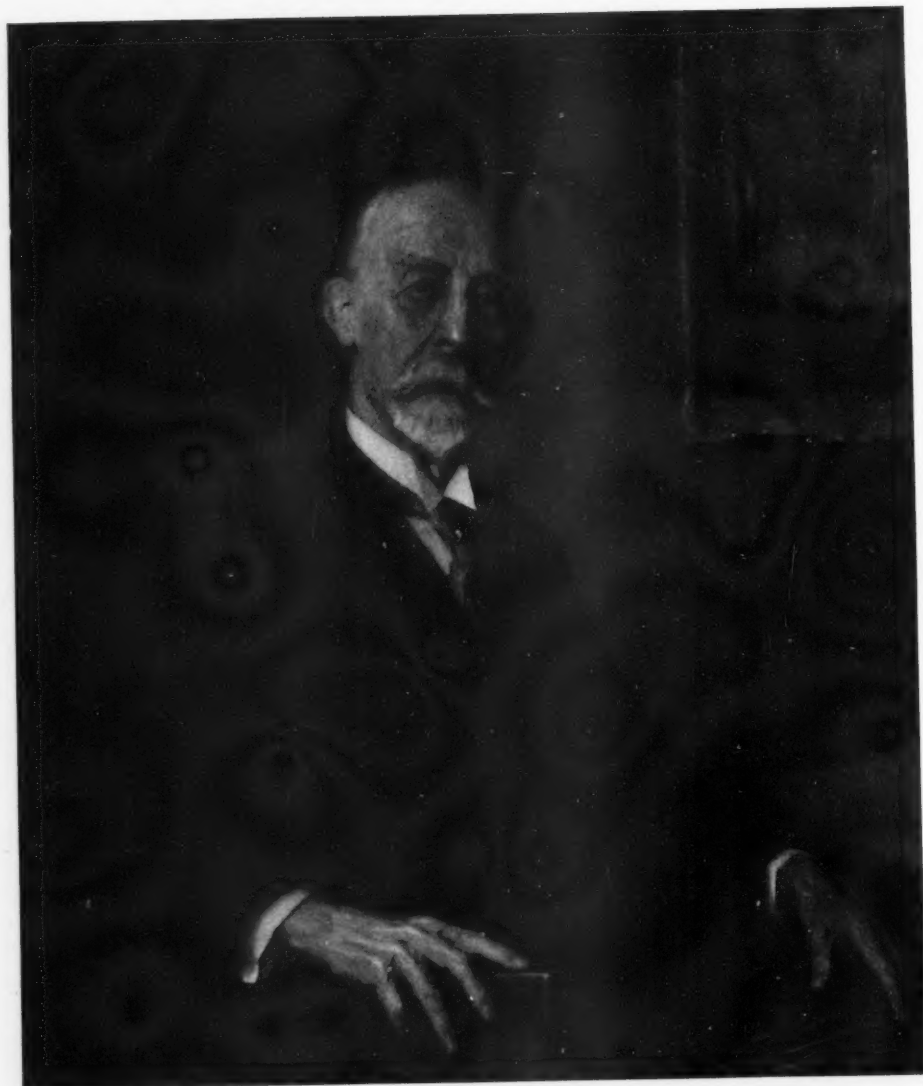
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WILLIAM HENRY HOLMES
(1846-1933)
PORTRAIT BY E. HODGSON SMART, 1931.

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ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XXXIV

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WILLIAM HENRY HOLMES

AN irreparable loss has been suffered by the literary, scientific and art world in the recent death of Professor William Henry Holmes, who passed away in his sleep at the home of his son, William H. Holmes, at Royal Oak, Michigan, on April 20, in his eighty-sixth year.

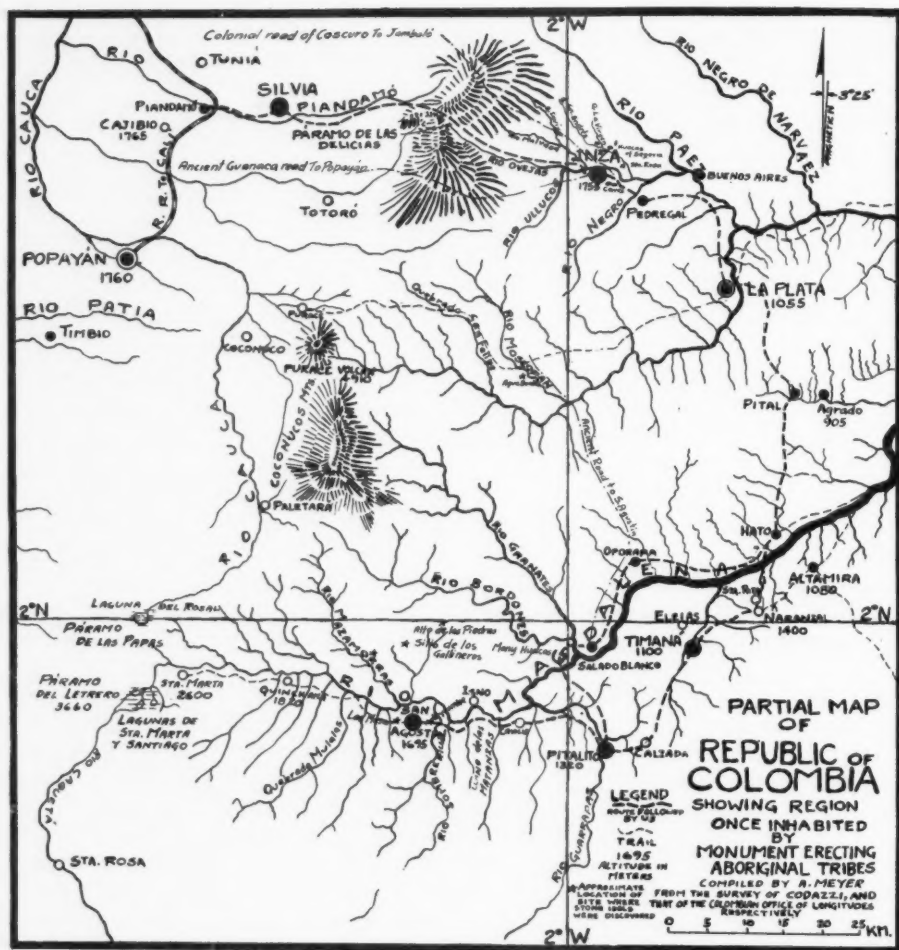
No man in the twin worlds of science and art was better known or more greatly beloved than Professor Holmes. Certainly none was more modest, self-effacing, generous and helpful. His genius was not confined to science in one narrow field, as is so often the case, but clarified and ennobled everything it touched—and it touched every cultural activity of man, past and present. To him duty was not a task to be accomplished, but a privilege of which he gladly availed himself, sparing neither mind nor body in his zeal to accomplish a result, whatever the opportunity, beneficial to his fellow man. In fact, it was this devotion and unselfishness which undoubtedly cut him off.

A few years ago he was warned by his doctors that he must be more careful in his ceaseless activity because the stone floors of the National Gallery were injuring a delicate

foot. He persisted, however, without a thought of self, and as a result had to have his leg amputated above the knee. While he lay disabled in the hospital his courage and sunny temper never failed, and more than once he said to me, smiling up from his pillow: "Those flowers are so beautiful! I simply must paint them. I'll be out in a day or so now, and *on the job again!*" The thought of taking a nobly earned respite never occurred to him, and at the first possible moment—sooner, indeed, than was altogether safe—he was literally "back on the job" at his old post. Crutches and a wheeled chair could not dim the flame of his spirit, which burned as clear and strong as ever, and he handled men and work with all the old familiar ease and sureness until his forced retirement a year ago.

Recently a memorial service was held for him in the Smithsonian Institution, which for so many years he honored with his service. Attended by his friends from every walk of life, the meeting was a solemn and moving outpouring of pure love from men and women who had known and deeply loved him,

(Concluded on Page 161)



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THE STONE GODS OF COLOMBIA

By ANDREW MEYER

The author of the following account is a mining engineer who, while working in the platinum fields of Choco, in the northwestern part of the Republic of Colombia, heard so many and such fantastic tales of lost cities and buried treasure that all of them could not be dismissed as mere native Indian legends. Mr. Meyer finally decided to investigate, and the fruits of his more important discoveries are given in the pages that follow. This account makes no pretense at anything but superficial reconnaissance, but it is of importance because it discloses a new field worthy of serious study by the archaeologist and ethnologist. Besides the discoveries mapped and listed here, Mr. Meyer reports other interesting antiquities at San Andres; Inza; gold and tumbago (alloyed gold and copper) objects in tombs at Santa Rosa, Belalcazar and Salado; Alto del Grillo; Agua Bonita, where three statues of human figures with animal heads similar to those in Costa Rica were found. The article is necessarily much abridged from the author's lengthy manuscript. The text here begins with Mr. Meyer's arrival at San Agustin.

SOME of the townsmen had dragged some idols from their original places and set them up to ornament their otherwise commonplace plaza, some on the outer fringe facing toward its center, others within a fenced flower garden in the center. Many of those within the garden face toward the church, the most prominent building on the plaza. The moving of these huge stone statues represents a tremendous labor, for there is not a single cart or wagon in the town, though the present inhabitants have the advantage over their ancestors in that they have mules and horses.

These statues, like others found in this region, are carved from semi-crystalline andesitic rock. Their rendering varies from crude to relatively well-carved features, and in this connection it must be remembered that the sculptors most probably used only stone chisels. The artistic endeavor seems to have concentrated in carving stone figures, for none of the pottery we saw was painted, and no wood-carving has been found to this date. It is probable that further exploration may uncover painted pottery and objects of gold and precious stones.

The idols in the plaza, as well as elsewhere in the San Agustin region, may be divided into three groups. The first is characterized by a powerfully fashioned face, often highly stylized, with prominently dis-

played teeth of a carnivorous animal; the torso of this group is made inferior in order to emphasize the head. The second group is also distinguished by the canine teeth, but the head is more human and better proportioned to the body. The third group is distinctly a representation of humans; though often an animal form is closely associated with it. Idols with canine teeth usually hold something in their hands, such as a snail, fish, or some sort of utensil. Because of this and on account of their stylized faces, they probably represent demons or gods, while others may be the statues of the then existing people, most likely warriors, chiefs, and priestesses.

In the center of the plaza three of the idols belonging to the first group were placed back-to-back. A slab of stone was placed over them to form a platform. The proud villagers told us that when they will have raised enough money to do so, they will place a bust of Bolivar on this unique pedestal. Each one of this group has a more or less stylized face with bared canine teeth. The hands hold, over the poorly defined abdomen, the object which is peculiar to it. There is a square boss on the top of the heads, suggesting that the figures were used as caryatids supporting an altar. The crudest one of the group seems to be pulling something out of its mouth; probably a liv-

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DOUBLE HEADED FIGURE, HOLDING A TINY HUMAN FORM DANGLING UPSIDE DOWN.

ing thing. Other statues of the San Agustin region also exhibit this curious characteristic, and in every case, they are more crudely carved than the other types. A lolling tongue in Mexican mythology indicates life, and it is probable that the ancient sculptors of San Agustin used this method to indicate life-giving properties. Many of the statues found in Nicaragua have lolling tongues, but even more striking is the resemblance to figures painted on pottery and the textile designs in the shore cultures of Peru. In the latter case we see cat-shaped demons with long tongues, with arms and head issuing from the mouth. The second figure holds a fish and is much better carved. The head is covered by a sort of hood, and the nose is ornamented by parallel horizontal

lines. These lines may indicate tattoo-marks, or water-lines. Horizontal lines suggested themselves to the primitive mind, knowing the level-seeking characteristic of water. Recently I saw in the Trocadero Museum in Paris what I believe was meant to be a reproduction of this particular statue. The peculiar form of the hood and the hands proved to me the identity of the cast, but the head and the fangs are those of a fishlike monstrosity.

The third figure holds a coca-pouch of a kind still used by the Indians. Another statue of altogether different design has a cud of coca under its cheek, showing that the ancients attached ritualistic significance to that narcotic herb. Some distance away from this group but of similar rendering stands a fourth figure clutching a snakelike animal to its breast. The features of this figure are more naturalistic than those of the other three, but the tearing fangs of the



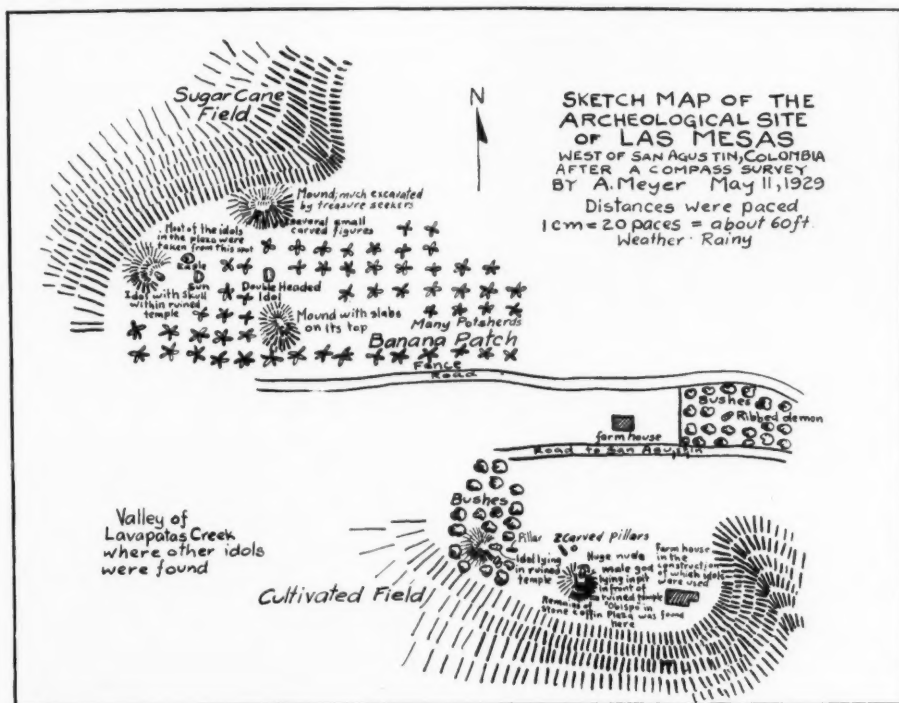
THIS ORIGINALLY SUPPORTED THE ROOF OF A TEMPLE.

ART AND ARCHAEOLOGY

carnivorous beast are still very much in evidence.

Three of these figures are known to have been removed from their original site at Las Mesas, a flat-topped hill west of San Agustin, where they had been standing near a huge stone image of the sun. The one with the coca-bag was brought to the plaza

also draws forth an animal from its mouth. No one knows in what veneration it was held formerly; but now it lies ingloriously in the grass of the plaza. The other figure is in low relief carved on one face of a flat rock, and it is about the most primitive of the San Agustin statues. It is interesting to note that a figure similar



from an unknown site, but very likely from the same place where the other three were found. There were many idols of great variety in this same place; therefore the probability is great that it was the site of an ancient altar-place.

To the group just described belong two crudely carved figures brought to the plaza from Uyumbe, a plain east of San Agustin (see map). One of these resembles the square-faced god from Las Mesas in that it

to this was found in Porto Rico. (*Porto Rico*, by R. J. Van Deusen and E. K. Van Deusen, opposite page 36.) From Uyumbe came also the very interesting group which shows a huge monkey covering a human form, probably that of a woman. The tail of the monkey is curled on its back, and with its hands it grasps the forehead of the human form which is on its hands and knees.

The second group of statues has more or less human form, but with prominent teeth,

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AN AGRICULTURAL DEITY.

and usually with ceremonial objects in their hands. Of this we saw two in the plaza. One of them originally stood behind the huge figure of the sun at Las Mesas. This figure is that of a man with a truncated pyramid-shaped cap on its head. In each hand is grasped an indistinct object, possibly the long snail-shell still common in this district. The cap as well as the abdomen is marked by parallel horizontal lines which may be signs of water, and below the abdomen there is a noseless face of a man. From the fact that this statue was facing west, behind the figure of the sun, facing east, it is logical to believe that the figure might have been the representation of the moon. This idea is further strengthened by the peculiarly shaped eyebrows which resemble the quarter-moon facing downward. The lower face might be the full-moon. The writing on the cap is modern. The Museum of the American Indian, Heye Foundation, has in its collection a stone slab from the State of Guerrero, Mexico, which is

carved in low relief. The design shows a face with fangs and eyebrows of serpents, and, like the statue in San Agustin, it also has a second face at the bottom.

The other figure of this group in the plaza holds a pointed implement in each hand, and is probably an agricultural deity. We saw Guambino Indians near Silvia till the ground with similar tools, but with iron tips. The wrists are ornamented with heavy bracelets and there is a sort of halo around the head which may have been intended to be the rays of the sun. On its back is carved in low relief a heart-shaped ornament which may be the particular sign of this deity. The figure was found at Las Mesas, near the banks of the creek Lavapatas. Sr. Cuervo Marquez says there were four other figures at this spot, each facing toward the east. One of these, which is also in the plaza, wears a helmet resembling that of a football-player, and over that helmet is a semicircular, concentric halo of six lines terminating on both



A SMALL IDOL, STANDING NEAR THE CHURCH WALL, WHICH CAME FROM LAS MESAS.

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ends in a monkey's head. The concentric lines strongly suggest the rainbow.

To the third general division belong those statues that have natural human features, but sometimes associated with an animal form. To the latter belong, for example, the monkey group described above. Radically different in presentation were two tall figures which had the general shape of columns. The figures were carved in high re-

as if leaning down over the cylindrical projection of the column above the warrior's head. There are two parallel vertical lines leading from the top of the warrior's head to the chin of the monkey, and the monkey head is attached to two serpents' bodies whose heads hang down the back of the warriors.

This motif of man, monkey, and two serpents has an exact counterpart in Mexico. In



THE REPRESENTATION OF A POSSIBLE GOAL FOR A BALL GAME.

lief and represented warriors each armed with a club. One of them is chewing a cud of coca and in one hand holds a ball. The ball might have been a warlike implement, but it is also possible that it was used in a game. On the northern side of Las Mesas, where the two columns were found, a roughly circular stone slab was also found ornamented with reptiles and with a hole through its center.

Over the heads of the warriors are the hands and face of a monkey or a human,

Dr. Peet's *Myths and Symbols of Aboriginal Religions of America* (published 1905), Figure 51 shows a seated terracotta figure which is in the National Museum of Mexico. This statuette, according to the illustration, consists of a seated human figure with its hands resting on its knees. Another figure is superimposed over the first with its head resting on that of the first one and its hands grasping the forehead of the lower figure. The most important feature from our standpoint is that two serpents descend from the head of



EL OBISPO.



THE VIRGIN.

the upper figure down the back of the lower, in very much the same fashion as in San Agustin.

There are two female statues in the plaza. Both of them came from the northwestern part of Las Mesas, where the great stone face of the sun is. One carved in high relief—called "Obispo" by the villagers—wears a semi-spherical cap, and the other is in low relief, and nude but for an apron. We called her the Virgin. In her ears she wears large *cotangas* (ear-plugs) and there are inverted horns behind her head. The features of this figure are strongly negroid. In front of the church are two figures, one that of a man's head, the other a crudely carved human with its left hand touching the stiffly down-hanging right arm. Both of them came from Las Mesas.

In order to be nearer this important site we moved from San Agustin to a *finca* just beyond Las Moyas. In the garden was a species of palm which grew through a hole

in a slab of stone. The stone was the very same one I mentioned before in connection with the carved columns on the plaza. One of the animals carved on the roughly circular surface is undoubtedly a lizard, but the nature of the other one is doubtful. Judging by its curled tail we might think it to be a snake, but snakes do not have feet, and this figure sports two feet, or arms, near its head. It is hard to conjecture what original purpose this stone served, and what the animals carved on it signify. Two grooves run toward the tapered hole in the center of the stone . . . to what purpose? It is probable that the animals arranged concentrically with the periphery of the slab and set to follow each other represent the ever-changing dry and wet seasons. The two channels converging in the hole have the sinister suggestion of human sacrifice. The Aztecs, who had a most sanguinary religion, had grooves in their sacrificial stones to drain off the victims' blood. It is also possible that this stone

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had the much more pleasant purpose of serving for a goal in a game similar to the Mexican game *tlachtli*. That game, believed to have been invented by the Toltecs, had stone goal-rings ornamented with the feathered serpent.

LAS MESAS

About a half hour's walk to the west of the Transito *finca* is Las Mesas. It is a flat-topped hill carved out from the surrounding terrain by nearby creeks. On this eminence now overlooking San Agustin the aboriginal inhabitants erected a large number of stone idols and crude temples in the dim past. Until a few years ago the hilltop was covered by forest and the trees and shrubbery hid the statues. Now most of Las Mesas is cleared off and cultivated. An im-

migrant from the neighboring department of Nariño built a mud-walled house here, and lives in intimate nearness to the ancient heathen gods. His godly neighbors did not seem to impress him much, for he regarded them as ordinary stones which were conveniently placed for him to use for whatever purpose came to him. And use them he did; the foundation of his house was made of broken idols. He took me to one side to point out a huge, beautifully carved idol and said, "I tried to break this one too, but it was too strong for me."

The crown of the ancient god was nicked by a hammer-blow, and he glared at us as if he could understand the words of the bare-footed peasant. Who knows what forgotten rites were staged at his feet by multitudes of awe-stricken Indians? Now he lies there



"THE ABORIGINAL INHABITANTS ERECTED A LARGE NUMBER OF STONE IDOLS AND CRUDE TEMPLES IN THE DIM PAST."

ART AND ARCHAEOLOGY

facing a non-understanding world, but still firmly grasping the symbols of his power—a wedge-shaped object in his right hand, and a large snail-shell in the left. His head is covered by a crown-like cap, probably meant to be feather work, topped by a cube-shaped boss. The powerfully rendered face is adorned by a set of teeth and fangs characteristic of San Agustín sculpture, and the ears are pierced by earplugs or *cotangas*. Hanging from the neck of this formidable deity is a necklace of many strings of beads covering a good part of his chest. This enormous idol, weighing several tons, represents a nude man, and must have occupied an important position in its maker's pantheon. It is highly possible that some sort of phallic cult was involved in its veneration, for the ancient people of San Agustín, like most primitive races, saw divine powers behind the generative force of nature.

The temple which housed this idol is completely ruined. Large slabs of stone lie in tumbled confusion on the edge of the pit in which the god reposed. Earthquakes and treasure seekers are responsible for the present ruinous state of this and other temples of Las Mesas.

The temple was constructed in the manner of rectangular dolmens. Large vertical stone slabs formed its three sides, leaving one side open, and a huge, single slab about ten feet wide and thirteen feet long formed the roof. The whole structure was covered by earth, forming a roughly semispherical mound. A figure of a warrior lies on the ground in front of the temple, and another one still stands. They were originally used as pillars for supporting the temple roof, and were similar in design and execution to those we found in the plaza. Unfortunately these and other pieces have been mutilated and fragments of them were used for building the nearby farmhouse.

Behind the mound we found a rectangular

slab of stone which bears evidences of having been a stone sarcophagus. Somebody had broken down the sides and cut a groove in its bottom with the aim of breaking it. Adjoining the mound and entering it is a bench-like structure of stone slabs. Thinking that it might lead to a subterranean chamber I attempted to crawl into it, but did not get very far. Suddenly I was pricked by myriads of red-hot needles, and my face was flooded with burning pain. I had bumped my head into a wasps' nest. After that I limited myself to external examination and came to the conclusion that the place had been used for storing sacred vessels and other ritual implements.

We were informed that there had been two idols in the temple: a male and a female. The male figure had a chisel in one hand and what might have been a hammer in the other. It was taken to Bogotá in 1907 by order of President Reyes, and re-erected in Independence Park in that city. The fe-



THE LARGEST IDOL YET FOUND. IT REPRESENTS A COMPLETELY NUDE MALE FIGURE.



THE GIANT IMAGE OF THE SUN.

male idol was taken to the plaza of San Agustin. It is that which wears a semi-spherical cap and is known as the "Obispo."

About a hundred feet to the northwest of the temple just described are the ruins of another one overgrown by underbush. Vigorous strokes of the *machete* were required to bring to light a column lying there. It shows a warrior in high relief with shield and javelin similar to those already described. In this case, however, there is no second face over the head of the warrior, and the double serpents are also missing. Lying near the column is a huge idol naked except for a loin cloth. Its head is covered by a sort of skullcap, the face has the usual fangs, and the neck is ornamented with a thick collar of beads. Codazzi, the discoverer of these ruins (1857), said there was a statue of a monkey carrying its young on its back near this temple.

Our little guide led us from here across a fence into another clump of bushes where we found an idol lying in the tall grass. This one had a peculiarly bent-forward, froglike head with bulging eyes, and on its torso there were unmistakable signs of protruding ribs—perhaps a demon of death and starvation?

About 300 feet to the northwest from the ribbed demon we noticed under the waving leaves of a banana patch large heaps of potsherds. They had been dug up by people who cultivated the plants. None of the fragments were painted, but many of them were ornamented with dots and lines.

An artificial mound about twenty-five feet high attracted our attention and forthwith we clambered to its top. What might have been the purpose of it in antiquity is hard to say; now the huge slabs of stone on its top are the only reminders that once upon

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THE EAGLE

a time there was a stone structure there. Directly to the north is another mound, sorely disfigured by tunnels and ditches excavated by treasure-hunters. Its flanks are strewn with stones and curious figures about three feet long with a round knob on their heads and holding the rigid right arm with the left hand. It was from here that the figure in the plaza was taken. Their equal heights and the bosses on their heads strongly suggest that they were used as posts to support an altar.

A short distance west of this mound is a disorderly pile of great slabs which once formed a temple. On the bottom of a pit shaded by the leaves of a banana plant lies another great idol. It has a skull or a shrunk head suspended from its neck, while the face exhibits the usual set of fine teeth. The roof of this temple was sup-

ported by the warrior columns we saw in the plaza of the town. The immediate vicinity of this idol was the most important spot in the mind of those who chose to erect their idols here. This is where the huge image of the Sun is, and most of the idols in the plaza were removed from here. The great face, probably that of the Sun, is carved in low relief on a slab of stone about six feet high and eight feet wide. This huge image faces eastward, and stands in a shallow pit. The idol with the truncated pyramidal head, which is now in the plaza, had been standing behind this image facing west.

Behind the Sun and a little to the north is the carved image of a bird of prey, called the *aguila* (eagle) by the natives. The bird holds in its beak and grasps in its talons a snake surprisingly as does the eagle on the Mexican coat-of-arms. There is one objection to the bird being an eagle; that is, it has a well defined crest or comb on its head. It is possible that the bird was intended to be a condor, the sacred bird of the Andes, or the crested bird resembling the admiral bird which we often saw in marshy places on our way to San Agustín.

Directly in front of the Sun, with half its length sunk in a hole, is a double-headed figure with its lower head upside down in the hole. It is about twelve feet long and in its hands holds a tiny, dangling, human form by its legs. The trapeze-shaped cap is ornamented with parallel horizontal lines in the same manner as that of the figure which used to stand with its back to the Sun. It may be mentioned here that there were two small statues standing in front of each other near the image of the bird. One of these we saw in the plaza standing against the wall of the Church.

It is interesting to note that the temples and images were grouped closely together at the northwestern and southwestern edges of Las Mesas in such a way that they faced

ART AND ARCHAEOLOGY

toward a flat plain which might have been artificially flattened. The ground sloped down rapidly to the north and west and to the south and west of the respective sites. The north slope of Las Mesas is now a sugar-cane field and at the bottom of the slope is a shed for evaporating cane-juice. In this shed we saw two stone coffins put to use, and their owner informed us that they were found in the immediate neighborhood.

SITIO DE LOS GALLINEROS

Though Las Mesas up to date is by far the most important site of this region, there are many other sites where ruins of temples and stone images were discovered. Such sites are the nearby Lavapatas Creek, Quebradillas, and the Tablón Creek, Alto de las Pelotas, Alto de los Ídolos, and Alto de las Piedras. We heard tales of ruins in the surrounding forests, but had no means or time to visit them. However, the name of one place recurred with greater insistence than that of the others, so we decided to pay it a visit. The place was called Sitio de los Gallineros and we were told that there is a ruin of a great temple there with many unknown idols.

We went in the company of Señor don Gregorio Espinosa, who owned a large tract of land in that region. Our trip had a twofold purpose: don Gregorio had several gold prospects he wanted me to see, and after that we were to scout for ruins. After descending to the precipitous banks of the Magdalena we crossed it on a flimsy raft. As we continued our journey toward the *finca* we passed many signs of former occupation. There were heaps of stone, a large circle of stones, and some carved images. We stopped to look at one fashioned into the shape of a frog.

Immediately after our arrival we set out to inspect one of the tombs which were very numerous on his land. The tomb was al-

ready emptied of its contents. There had been a skeleton with a few pots and small gold flakes inside of it, but what became of them I do not know. The tomb had been lined with slabs of stone and there was a pillar in its center for supporting the roof. Señor Espinosa offered to give me peons for opening up other tombs, but I declined thinking to come back later in the company of archeologists. We did not, after all, go to Sitio de los Gallineros, because we had to be in Buenaventura to catch a boat. I was very sorry about this, and the best thing I could do was to instruct Don Gregorio to go and look the place over and to let me know what he saw. Accordingly, some months after our return to the U. S. A. I received the following letter:

"On the Sunday following your departure I made an exploring trip into the forest taking as my first object Alto de las Piedras, where I found much which I consider of great historic value. [Enclosed was a



ONE OF THE MUTILATED PILLARS WHICH SUPPORTED THE ROOF OF THE TEMPLE.

ART AND ARCHAEOLOGY



THE SNAKE GOD.

sketch map made on the spot, naming that particular location Sitio de los Gallineros. A note on the sketch states that it is a wooded plain, 10 kilometers long.] As a special thing I shall speak of a stone wall which we were told existed in that place. That which the people called a wall is nothing less than a stone-lined pit, filled with earth. This circle of stones arranged aesthetically encloses a circle of 14 meters diameter, in the center of which I sunk various test pits; the results of these tests cause me to believe that the earth was put there artificially.

"To the north of this circle I found on the surface a statue 3.10 meters long which seems to symbolize a king on the back of a slave and to me appears to have been the guardian of this pit. The excavations made at this place were by a man of this village by the name of Delfin Ayerve. He made five excavations and all of them very imperfectly; in fact, upon finding the statues he suspended the work, although the pit extends to greater depth, according to the test holes

I have made. The statues were better carved than those of San Agustin. The largest part of the time on this trip I used for reconnaissance. By all which is here one may suppose that in this place existed a very important city, where a scientific expedition would find many things of historical value. But above all I am eager to know the contents of the great pit which would be a pleasure for me if I could open it in your company.

"After this I left for the Rio Mazamurras and in the forest I found the remains of another ancient city where I counted 25 great pits and where are many fine works of art. In this place I found a statue of a woman and two great stone coffins; three of the pits which I found are constructed of earth and stones in the form of cones on the surface of the ground. All of them are covered with great slabs of stones. I also found the head of a statue with its face eaten by cancer or leprosy, of which it seems to be a study. In this place too I found many things which



THE RAINBOW GOD.

ART AND ARCHAEOLOGY

I consider of great importance. Near Rio Mazamorra I found another great statue which contains a series of signs or hieroglyphics impossible to decipher.

"Summary: all of these forests were inhabited by Indians, and if scientists would explore here I am sure they would find many things of value. A man named Leonardo Vargas found in a stone coffin a golden mask, natural size, which was adorned with flakes of gold. This mask was sold to a jeweller by the name of Saul Eraso from whom I received the information as to the veracity of the find. Eraso told me that the mask weighed 70 castellanos."

In a letter of February, 1930, Vicente Guzmán, who acted as guide to Dr. Preusz, wrote me: "They have found large numbers of statues which Dr. Preusz has not seen. There are many other things which I cannot describe, but among them a kind of chalice and a very special kind of pitcher; very pretty statues, and light enough for transportation. A few days ago someone took out a fine statue and five nose-rings, with many other things from a pit in Quebradillas. Because I made public your letter, people come to me frequently to give data on various finds. As I said, in the surrounding forests, there have been found many things of which Dr. Preusz has no knowledge. . . ."

In November of 1931 he wrote again: "There is a stone coffin in Naranjos, but it is too heavy to be carried. In Pradera they



LARGE GOD FIGURE FOUND LYING IN A HOLE IN A BANANA FIELD.

found many vases and pitchers of baked clay, buried but empty. In many other places they have discovered much pottery and statues and it is probable that there will be many more found."

All of this indicates that the great forests of Huila still hide a large number of undiscovered archaeological remains. Exploration conducted on a scientific basis would do much to throw light upon the race which once lived here, and might establish some relationship with the ethnic groups which lived to the north and south of Colombia.

Complete exposure and recovery of the two submerged galleys in Lake Nemi, Italy, was effected October 28, 1932, and the second galley, which during August was enclosed in a steel frame and later dragged some four or five hundred yards up the shore of the lake to its permanent resting place, gives an illuminating picture of what it was like in imperial times. The galley measures about 233 feet in length, with a beam of 79 feet. All about the hull ran a projecting balcony fifteen feet wide amidships and projecting approximately 26 feet at bow and stern, and apparently meant to accommodate the slaves of the oar. In the

middle of the maindeck are the remains of a small shrine or temple. This second vessel is better preserved than its companion because it was for centuries covered by a thick layer of protecting mud. Now that the two pleasure craft have been recovered, and there seems little likelihood that anything of archaeological value remains in the sticky bottom of the former lake, the waters will be allowed gradually to return to their former level, a matter of some years. More than thirty-six feet, involving hundreds of millions of gallons, were drained from the lake by electric pumps. Some five years will elapse before nature restores the old water level.



STATUE USED IN THE ANCESTOR
CULT BY THE PAHOVIN PEOPLE
IN THE GABOON



SCULPTURE IN BRASS MADE BY THE DA-
HOMEY PEOPLE, REPRESENTING FOUR MEN
IN A THRESHING SCENE.



A SOUDAN ANCESTOR FIGURE,
REPRESENTING THE SPIRIT OF THE
DEAD MAN.



GORILLA MASK MADE ON THE IVORY
COAST. USED IN DANCES AGAINST EVIL
SPIRITS.



MASK FROM NEW GUINEA. NOTE
THE LIVELY EXPRESSION IN CON-
TRAST TO THE QUIETNESS OF
AFRICAN MASKS.



HEAD OF M'PONGWE OF
GABOON.

PRIMITIVE NEGRO ART

By LADISLAS SZECSEI

Translated from the original French, by Arthur Stanley Riggs. Illustrations from the Author's Collection in Paris

The author of this article is a well-known collector and traveler in Africa, who has gathered a large and unusually important collection of primitive Negro sculpture from which the illustrations presented here were made. Monsieur Szecsei's entire collection is for sale, and he invites correspondence from institutions as well as from individual connoisseurs. Any correspondence having to do with his collection may be sent to this Magazine or forwarding to Paris.

IF we regard with attention the show-windows of the rue de la Boetie or those of the Kurfürstendamm, or if we read closely the advertisements in the art journals, we observe that in the commerce or business of art there has been added a new branch to which many books are consecrated. In public sales of different collections, these objects often bring very high prices. It is natural to inquire why. Even in considering these works from the aesthetic viewpoint, such high prices hardly appear to us as motivated by this fact. We do not, however, pay solely for artistic value, but also for antiquity. The ancientness of these objects conditions their aesthetic value.

In the history of Negro art there are but two epochs: before and after the conquest. Art cannot develop a populace save as that populace lives in a unity of idea, a unity at once mental and social without influence. So long as this circle of culture remains thus closed, the culture retains its proper character. In this closed life, wherein but few ideas circulate, imagination attained those culminating points to which we owe the works of Negro art of that epoch, works upon which unity and purity of style have imposed themselves.

After the conquest, Negro art is in decadence because the appearance of the whites corrupted the view and the simple tastes of the artists; the too-facile touch of modern tools destroys the rhythm of creative achieve-

ment. So true Negro art is an art of the past. The high prices it brings are therefore justified, since we find no veritable aesthetic value save among those objects deriving from the period preceding the conquest.

In the evolution of contemporaneous art there is a marked tendency toward simplification, toward ridding one's self of complicated sentiment and of seeing the most possible things with new eyes. This desire for simplification is not instinctive, not the volcanic will-to-create; it is a desire for refuge with regard to the complicated circumstances of the life of our times. The tendency to simplification was born of creative impulses which are revealed very close to the sources of inspiration in savage art. Beyond the common inspiration, the expressions are related. Certain works of primitive art represent a cubistic realization of such perfection and ease that the greatest artists of today with difficulty equal it. In this connection, we recall that Derain, Vlaminck, Matisse, Picasso and Appolinaire, to whom we owe the rediscovery of primitive art, have fought to give Negro works their proper place in the domain of art.

The desire of creating the most virgin work, the most disinterested, free from all extraneous influence, has produced most astonishing works of primitive art. This art does not employ any of the technical tricks but manifests primordial sentiment with primary means, in putting its imagination

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of its divinity into form through fabulous dreams. No current production of art can possibly evoke so profound an impression as the sculptures of savage peoples which radiate energy and faith.

Whoever studies these works realizes with instinctive uneasiness that he finds himself faced by the fixation of a sentiment which cannot be carried over into our epoch; of a belief which is dead, perhaps forever; of a mystery which works upon him with hypnotic power. We find primitive plastic art in Africa, in Oceania, in Mexico, in Peru, in Greenland. The conquerors discovered in these countries an art of perfection already developed, but of which the birth, evolution and history are unknown. In the frame of this essay, we wish to occupy ourselves only with the art of Africa and of Oceania. Primitive sculptures have their differences, true; but they spring from the same sources. The mainspring and impulsion of creation does not change, and Esquimaux, Africans, Oceanians, Mexicans and the pre-Columbian inhabitants of Peru vary little in expression.

If we compare the scrawlings of children of our own days with the designs of the Bushmen, we observe that the expression is exactly the same. Accordingly, we are obliged to admit that the conceptions of primitive peoples in art resemble those of children. The differences between the works of primitive peoples therefore reside chiefly in their execution: on the one hand in whatever concerns line, on the other in what applies to the material. As for the materials, it is the country, the natural environment, which dictated the choice: in Africa wood, stone in the Marquesas, bone in Alaska, etc.

Returning to our comparison, if we agree that primitive man represents the first stage of human evolution, the expression of his first idea will be precisely the same as that of the first ideas of the children of our own epoch. However, the idea primitive man

wishes to convey is often highly complex. It makes no explanation whatever of the mysteries, even when natural, which surround him. It is the same with his religion, if one may call religion the idea he has made of the Beyond; it cannot help him, and it is out of this mystery, out of this dark fog, that the work of art is born. Now, Negro art is above all else a religious art in the sense that it expresses the artist's ideas regarding the great problems of life, death and destiny—problems both complicated and insoluble. Must not the objects which express these ideas be themselves impregnated with mystery, with religiosity? The sculptor, working in the belief that the god identifies himself with his statue, during its execution regards it as more powerful than himself. Even before its birth, he is its servant. He renounces himself completely to it, and his work be-



MASK MADE BY THE DAN PEOPLE OF THE
IVORY COAST.

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MASK MADE BY THE DAN PEOPLE, IVORY COAST.

comes a religious service, since it becomes divinity itself. It is not the mere form the Negroes adore, but the god they see in it in all his mysterious taciturnity. So the statue-god seizes his adorer and forces him to abandon his personality completely during his prayer. Nevertheless, it is this same worshipper who has created his god and who worships him with a devotion, a belief whose intensity is all but inconceivable to us.

Other Negro statues—ancestral and animal totem figures—represent deaths in the family. To re-create the ancestor the sculptor is compelled to reproduce with the greatest fidelity the traits of the deceased. He tries, moreover, to add to the portrait the ideas and thoughts of the dead man, because these primitives worship not only the form but the spirit of the “grandfather” (ances-

tor), and think thus to assure themselves of his good will and benediction. Thus this adoration places such sculptures on the level of those of the gods, and the ancestral and totem figures possess the same force of action. Also thanks to them, the Negroes feel themselves able to combat the forces of mystery. In so far as the living have realized in the statue the spirit, that spirit ceases to be a menacing force, a vagabond spirit, loses its evil power over the living and on the contrary is placed at their service. The lives and destinies of the worshippers depend upon the statue, and the artist who has created it is therefore dependent also upon his work. Even the place where it is kept shut up is sacred. No woman or child may behold it; for to them it is strictly tabu.

For the Negro, the head is the main feature of the statue, since from it radiates the power of the spirit. The head is therefore carved with the greatest care, and but little interest is accorded the rest of the figure, sometimes even limbs being omitted. Fetish masks represent the spirits of the dead, and are employed in ritual dances as a means of repudiating the errant spirits, while, in certain of the masks, the thrust-out tongue is a sign of defense.

Portraits stand first in perfection among works of Negro sculpture. First of all, they disclose the ancestral traits; then they disclose mystic force, thanks to the spirit believed to reside in them. Moreover, these figures all possess a particular expression of beatitude or calm, which derives not merely from the cult of the ancestors but which seems to reflect the attitude of these primitive peoples toward life. For them, the terrestrial life is only a brief passage, a preparation for the future life beyond and, since for this one must suffer and resign one's self it is only in the future that the spirit can arrive at happiness. The ancestor whom the sculptor has portrayed possesses the calm

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MASK BY SENOULO PEOPLE, IVORY COAST.

good humor and strength reserved to the future. It is this the sculptor translates into his imposing African masks.

Belief in the life of objects puts all these peoples into a state of well-developed auto-suggestion. In the New Hebrides a man declares that in two days he will be dead. Two days later he is, as a matter of fact, quite dead. In the same manner, by invoking the mask enclosing the spirit of good will for the hurling of his spear, the Kanaka persuades himself that he has disposed of the evil spirit who might turn aside the weapon. This gives the man confidence in himself, and the spear accordingly follows his will. In a word, sculptures created with perfect belief and faith, possess a power of suggestion that at times leads the believer to superhuman achievements.

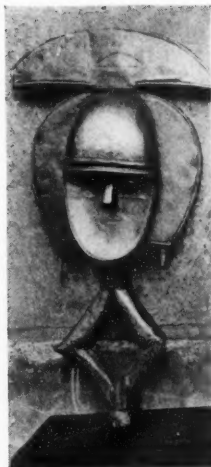
These peoples who knew nothing of writing, had no other means of expression than the dance, singing and sculpture. In the latter medium above all they realize ideas we find so full of force and mystery that they express all the imagination of men living in the tropics and mysteriously haunted by their fancies, beliefs and hopes of the Beyond. For thousands and thousands of years the warm wood of the statues of their gods has received the caresses of the childlike hands of these blacks, who see their images as born alive and mysterious in the sculptor's hands. To understand these figures one must see them, and all the reasoning in the world cannot equal the impression the very first view makes on the beholder. Is not the aim of art to awaken sentiment, and must it not then explain this through reason? But can one



MASK BY GOURO PEOPLE, IVORY COAST.



IVORY COAST MASK USED IN
ANCESTOR CULT.



MASK BY THE BAKOTA PEOPLE
OF THE BELGIAN CONGO. THE
BODY, WHICH DOES NOT EXIST
AFTER DEATH, IS ONLY INDICATED.
THE FOREHEAD IN WHICH
THE SPIRIT DWELLS PREDOMINATES.



MASK FROM THE IVORY COAST
USED IN DANCING. NOTE THE SIX
EYES WHICH MADE IT POSSIBLE
FOR THE DANCER TO SEE EASILY.



MASK FROM LIBERIA, NOW IN
THE TROCADERO MUSEUM.



MASK FROM THE BELGIAN
CONGO, USED IN INITIATION CEREMONIES
BY MALE CANDIDATES.

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HEADS OF LANCES FROM THE NEW HEBRIDES. THE CUBISTIC MANNER OF REPRESENTING THE FACE IS HIGHLY INTERESTING.

analyze a state of ecstasy, a fever of creation? Even if we admitted all the wise explanations of our savants, could we seize upon the true feeling, the spirit of a work of mystery?

Let us, therefore, follow only the sentiment born in us in the presence of the work itself, following no other guide. This impression alone can put us on the road to the inexplicable mystery whence comes the grandeur of the accomplishment, as well as an aesthetic value beyond profane perception. However, if we turn aside from the spiritual domain, so to speak, and consider the object from a purely material standpoint deprived of all mystic attributes, can it stand being studied, analyzed, compared?

It can indeed! The most practised eye, whether of mere civilized man or of artist, finds in it incontestible artistic value.

First of all, simplicity is the quality of all Negro work. Guided by instinct, the clumsy artist, without direction, without being influenced, has been himself throughout. He has breathed into his material the full power

of his faith; he has carved his god without artifice and with only the means his condition in life has given him; so his sculpture is at once divine and human.

But there is more. Every work of art expresses clearly and distinctly the thought of its author; it often hinders him who contemplates it from entering into its creation himself. For example, in a canvas by Rubens, in which the subject is presented clearly, nothing remains but to seek out the details with imagination and fancy. In a painting by El Greco, however, where all the figures are spiritualized, the feeling which sweeps over us on beholding it enters into the essence of the work, and the impression we receive continues the thought of the artist, evolves in our own selves, and becomes what I call a consequence of contemplation. Hence we find in works of primitive art the characteristics of masterpieces. They are the realization of the artist's vision, and between the concept and its realization there are all the range and variation of poetry which leaves the spectator the free play of his fantasy. This is why the contemplation of such a work of art cannot work in ourselves unless it obliges us to recreate it by our own dream, our own emotion and our own sensibility.

This primitive sculpture must be placed on the level of great art since it gives our imagination the needful impulse; it is the source of all our internal creations, of all the consequences of artistic contemplation. A work of art reflects a condition of the soul which must be seized if one is to understand it. The European spirit can admit the personification of an object, but its independent life, its relation to the living, are incomprehensible, unknown. For this reason Negro plastic art cannot be grasped except instinctively, by means of a poetic fantasy, and the making of a complete abstraction out of the "Me" of today.

(Concluded on Page 145)



RUTHENIAN LANDSCAPE NEAR JASINA.

THE WOODEN CHURCHES OF RUTHENIA

By ARTHUR P. COLEMAN

AT the easternmost extremity of Czechoslovakia, south of the great Carpathian backbone, lies Ruthenia, the Land of the Wooden Church. It is a thinly-settled country, Ruthenia, a land of high green hills that rise abruptly above the beds of busy streams, a land of forests of oak and beech, of broad sunny plains, and of lonely alpine meadows where sheep and cattle graze. It is a poor country, too, on the whole, its tiny farmsteads clinging precariously to unfruitful hillsides, its villages disorderly with geese and pigs and sewage. But its churches match in beauty the unspoiled charm of the Ruthenian countryside. They are set apart from the squalor of the villages and removed from the litter of unkempt huts.

Each weathered brown church stands alone on its own hillside amid a cluster of trees. In solitary majesty its Greek or its Uniat cross rises heavenward against the dark backdrop of the Carpathian hills.

The wooden churches of Ruthenia are the unique product of a borderland culture. Just as in Ruthenia the Roman Church met the Greek Church, so too in this primitive wedge of Slavic culture western architectural conceptions met eastern. In the wooden churches of Ruthenia, therefore, appear not only traces of the Byzantine pattern, memories of which the earliest Ruthenians brought with them from their homes in the Kievan hinterland, but also equally significant traces of Gothic and baroque from the west. The or-



THE CROSS-SHAPED CHURCH AT JASINA.

iginality of the wooden church lies only in the adaptation to wood technique which the Ruthenian carpenter—executing in wood a model formerly done only in stone or brick—had to work out. It is not surprising, therefore, that all the Ruthenian churches, from the humblest to the most splendid, bear a striking resemblance to the hut which was the only building the Ruthenian carpenter, equipped solely with his axe, knew exactly how to build. The influence of the hut, the Byzantine and the Gothic merge and blend to give the Ruthenian church its own special charm and originality.

The area in which the Byzantine pattern was most closely copied in the Ruthenian wooden church is that part of the province which lies close to the motherland of Ruthenia, the Ukraine. In the vicinity of Jasina, in the country of Huculi, at the point where the mountains form the boundary of Poland and Czechoslovakia and the Ukraine is only

a short distance away, Byzantine influence is dominant. Here the harmonious equilibrium of the Byzantine domed church is carried out in wood. A glance at the accompanying photographs convinces one, however, that the airy roundness of the Byzantine church has here been lost and a certain squarishness substituted. This is of course due to the unpliant nature of the material in which the builder worked. The rounded cupola of the eastern church has here become octagonal and the saddle-roof foreign to the Byzantine has been introduced. But the strict cruciform pattern of the ground plan has been adhered to and the essential dome has been retained. Jasina church is built in the shape of a perfect cross, with all of the four arms exactly alike. Complete symmetry and complete centralization are maintained in every detail. Each of the four arms is a small unit in itself, bound to the central domed room by the unifying bond of

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the sloping shingled roof that runs around the entire structure.

The church at Jasina has a stolid, substantial appearance that arises directly from the horizontal arrangement of the sidewall beams and the massive strength of the crossed beams at the corners. The four small onion spires and the rather magnificent central one above the cupola contribute the single note of lightness and aspiration to the whole conception.

Here, then, we see in its purity the perfect cross-shaped ground-plan, the five onion spires, and the complete centralization of the eastern church. Through the Ukraine and thence down into the Ruthenian borderland poured the stream of Byzantine influence which is responsible for this close copy of an

orthodox brick or stone church of the Kievan hinterland.

Inside the Jasina church the darkness is broken by thin beams of light filtering through small windows high up near the roof. Though these windows are now fitted with glass they were probably originally paned with mica. The five rooms of the church are partly divided from each other by arched half-walls adorned thickly with holy pictures and sacred carvings. The first room is reserved for women; the second—that is the central domed room—is for men; and the third, deep within the gloom of the church, is the altar room. This chamber is separated from the rest of the building as in all orthodox churches by a wall for holy pictures, the iconostasis. Upon the paint-



SECOND CHURCH AT JASINA, WITH VESTIBULE.

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THE CHURCH OF STUDENÉ WYZHNE.

ings with which he filled this iconostasis the Ruthenian peasant artist lavished his love of brilliant colors and revealed his childish conception of the deities whom he worshipped. One picture of the Christ which I saw in a Ruthenian church portrayed Him in the high boots of the countryside. Almost invariably the saints are depicted as of enormous height and extreme thinness.

Within the dark cavern of the Jasina church three-branched candelabra hang from the ceiling and are fastened to the walls. The walls themselves, wherever they can be seen through the mass of holy pictures, are unpainted and unplastered. They are, indeed, nothing more than the inside surface of those same massive, weathered brown beams that form the ground walls. There is within the church, in spite of the heaviness of the walls, a sense of spaciousness which arises from the loftiness of the vaulted dome of the cupola and the lower vaults of the four

side rooms. The unearthly quality of the Byzantine ceiling has not been entirely lost, although its circles have become squared and its roofs ridged.

There is a second church in Jasina which presents an interesting modification of the pure cross-shaped, completely centralized structure. Although the ground-plan still retains its cross form, it looks, nevertheless, as if the side rooms had been pushed together toward the centre in such a manner as to increase the depth of the church and at the same time to narrow its transverse axis. The effect of a long church rather than a centralized one achieved by this compression is emphasized still more by the addition of a real entryway, an actual vestibule to the front of the building. It is surprising how great a transformation so slight a change can effect, and how much less stolid and compact the vestibule makes this second Jasina church appear. The horizontalization of the first church, moreover, is here overcome by the lightening effect of an abruptly rising, tent-shaped dome. Here, too, the windows are higher, with many small panes, and are rounded at the top instead of square as at Jasina proper.

In the mountains west of Jasina, about half way across Ruthenia, we meet another style of architecture. This is called, from its origin among a Ukrainian tribe known as Boyki (*cf. Bukowina*), the Boykish. Whereas in Jasina we were slaves to the central dome, and in the second Jasina church centralization was but slightly sacrificed to length, here we find a radical compression of the sides and a genuine shifting of emphasis from centralization to length. We have in the area of Boykish influence, therefore, a three-roomed instead of a five-roomed church, with the roofs of all three rooms treated in the same manner and no subordination of minor roofs to a central dominating cupola.

In the church of Studené Wyzhne we have

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an exquisite example of the Boykish style. The roof is entirely different from Jasina, having no sign at all of even approximated roundness. The roof coverings are flat, without pendentives, and their pyramidal arrangement gives them a Chinese air. The original shingles were so beautifully notched and fitted as to make the building appear sheathed in feathers. (The photograph shows the church in its new roof, unfortunately.) As in the Jasina churches, the unity of the entire structure, with its three distinct parts and its three roofs, is maintained by the wide, steep roof that encircles the entire building. No vestibule is used, the worshipper entering directly into the first room. We meet here for the first time, however, the porch which we shall see becoming an extremely important feature of Ruthenian churches. Covered to match the roof-system with notched shingles and supported by carved posts, the porch forms a sort of ar-

cade which dresses up the church, keeps water from the foundations, and provides shelter for those who cannot find room inside during the celebration of the mass. In Studené Wyżne the porch extends only across the front and a short way on each side. It has not here reached its full development as an arcade.

At Użok, the head of an important pass into Poland, there is another Boykish church, interesting because of its divergence from the strict Boykish plan of three identical towers. Though the Użok edifice has its three hewn towers of square base with gradually rising pyramidal roofs just as at Studené Wyżne, here the middle tower is both thicker and higher than the other two and dominates the others. We shall see that the lack of uniformity in Ruthenian churches as a whole lies generally, as here, in the towers. Away from the area of pure Byzantine influence there was never a definite rule for the towers.



A VIEW OF THE BOYKISH CHURCH AT UZHOK.

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THE CHURCH OF SHELESTOWO.

As in Novgorod, the builder who might slavishly copy a traditional ground-plan would frequently let his imagination run riot with the roof and the towers.

Southward from Užok, in the countryside around Užhorod, the west central part of Ruthenia, we find a style of architecture known as Lemkish. From its name we know it is of Polish origin and from its form we can trace a relationship to the old Boykish-Ukrainian with its three-pyramid roof-system.

At Šelestowo, in the vicinity of Užhorod, there is an exquisite example of a church in the Lemkish style. Although the three towers are reminiscent of the Boykish pattern, the ground-plan is entirely new to us. Here we have a large central room with a smaller room to the rear and no wings at all—a complete departure from the Byzantine and the Boykish. Gone is the eastern cross-shape and the concentration on a central dome.

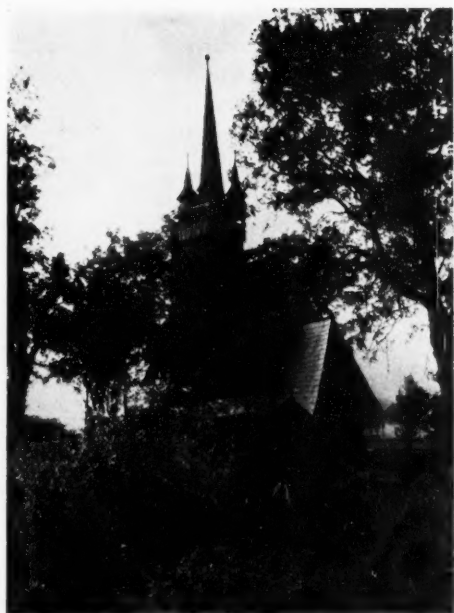
Here at Šelestowo the frontal tower rather than the central is of dominant importance. Standing on its own foundation, independent of the main roof system, the tower of Šelestowo replaces both the vestibule and the regulation front room of the churches we have seen. It is, moreover, itself a room, though built independently of the main structure, which is two-roomed. It provides, therefore, the third room essential to Lemkish architecture.

The tower, though as we have said a unit in itself, is integrated with the rest of the church by the customary deep, shingled roof encircling the whole edifice. The original Lemkish tower which we find north of the Carpathians is solid and square, very wide at the bottom, gradually growing smaller toward the top and surmounted by an onion cupola. At Šelestowo, however, the Gothic influence has been at work. The resulting tower is a thing of strong but graceful pro-



THE CHURCH OF SALDOBOSH.

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THE CHURCH OF SOKYRNYCIA.

portions, combining the dynamic qualities of the Gothic with the solidity of the Ruthenian conception. By means of arcaded pendentives and an abrupt pyramidal rise at the top, the horizontalization inherent in the wooden shingles is overcome and the tower rises heavenward with almost Gothic lightness, dominating by its height and in its grace the thick tent-roof of the central portion of the church and the stocky roof of the rear room. The cupolas of all three towers show strongly the eastern "onion" influence.

A lovely arcaded gallery formed by carved posts binds the tripartite, heterogeneous composition of Selestowo into a unit. The tops of the windows of the church are decorated with a sort of rococo adornment, and the sidewalls of the entire structure have undergone a treatment of plaster. But the tower and the two subsidiary roofs have not been spoiled. Their weathered beauty, dating

from some time about 1777, and their grace of line are worthy of careful preservation.

In the plains of the Tisza, that flat country between Chust and the point where Tisza turns westward, along the natural road into Transylvania, we find the influence of Gothic more or less in the ascendancy. From Transylvania reverberations of the Gothic impulse reached Ruthenia, but they did not spread very far north of the plains into the mountain districts. Only in the Tisza valley do we see evidences of the effect of this impulse.

At Saldoboš and Sokyrnycia there are two well-preserved examples of eastern Gothic carried out in wood. As with all the churches of this group, these two are built in the shape of a long, rather thin house, with the rear wall pushed out to form a partly closed-off, polygon-shaped room. In this arrangement we have suggested, of course, the nave and apse of a Gothic church. In the wooden church, however, there is no unity between nave and apse as in true Gothic. The room which should form the true nave is divided into three parts: a vestibule, a front room, and a central room. The apse, furthermore, is separated from the nave by the iconostasis. This adds the final touch of destruction to the suggestion of Gothic unity which the foundation walls would seem to create and constitutes the greatest difference between stone Gothic and wooden. The Gothic notion of deep, dim aisles culminating in a rounded apse was never assimilated by the Ruthenians.

Though the interior arrangement of the two churches of Saldoboš and Sokyrnycia shows only a weakened Gothic influence, the exterior is pure Gothic. Nothing more slim, nothing more elegant could be conceived in stone than the towers of these two. From their abruptly precipitous roofs to the needle-like towers which rise from the middle of the roof, the two churches carry out in wood

ART AND ARCHAEOLOGY



A RUTHENIAN HUT.

the true spirit of the Gothic. The stockiness of the tower-base is completely overcome by the aspiring lines of the five spires, which supported by pendentives, crown its square top. In these five spires, four smaller ones dominated by a central one of much loftier and more elegant proportions, we have possibly a relic of the orthodox system of five cupolas. Every evidence of Byzantine roundness and centralization is, however, completely absent. The peculiar feathered effect of the shingles we have noticed before in wooden churches is here particularly striking. Main roof, tower, and spires are all encased as if in a light, soft sheathing of feathers. The churches of Saldoboš and Sokyrnycia are surrounded by a mass of shrubbery and indifferent trees. In their untidy yards they dream on through the long hot days, heirs with the fortresses and castles beyond the mountains to the glorious tradition of Transylvanian Gothic.

We have said nothing so far about the bell-towers of Ruthenia, for they are so unique as to deserve special treatment for themselves. Each church has its bell-tower, not enclosed, as with us, in the topmost part of the church, but entirely separated from the church and standing at some distance from it in the churchyard. In general the bell-towers are sturdy little brown replicas of the church itself and have a very business-

like air. Some of them are high and of such solid proportions that they could be used in time of danger as watchtowers or fortresses. They are built square, usually, and are shingled to match the church. Some are simple and unadorned, and look like our old covered wells. Others are quite elaborate, such a one as that in Jasina being quite a little church in itself. Every church in Ruthenia has its bell-tower, no matter how elaborate the towers of the church may be and no matter how important the front tower may appear. Even in such a church as Šešestowo, where the great tower in front has every indication of containing a bell, there is still a bell-tower in the churchyard, and the tower of the church is purely for ornament.

From what we have said concerning the numerous forces which produced the Ruthenian wooden churches it might be supposed that there is no general similarity among them all. This is not true. All the wooden churches throughout the entire province have a strong family resemblance. All of them are, in the first place, unadorned. Their beauty lies not in any external decoration, but in grace of form, in sheer expressiveness of every line and feature. They seem to belong, moreover, to the countryside where they are found; they fit into the picture of primitive, pastoral life which Ruthenia from end to end presents. They match the houses



ANOTHER RUTHENIAN CHURCH.

ART AND ARCHAEOLOGY

and the outbuildings which compose the typical Ruthenian landscape.

The wooden churches possess, too, certain architectural features in common. The roofs of all these churches, whether painted in dull greens and reds—or even in white as they sometimes were—or unpainted and weathered, are always the most original part of the structure, the place where the Ruthenian allowed freedom to his originality. The all-encircling porch-roof is, moreover, an ever-present characteristic of all Ruthenian churches.

Then there is the arcaded porch. Except in the extreme east this is always present. Originating as a highly practical device for protecting foundation-beams and worshippers from the weather, the porch became one of the most decorative features of the wooden church. In Ruthenia the porch is either at ground level or raised by only a step or two, never built up to a second story as in northern Russia.

The fastening of the corners of the beams is accomplished in a uniform manner throughout Ruthenia. The beams are cut out, fitted together and crossed at the corners in such a manner that the ends project on either side, giving a ponderous effect to the corners. In cases where the beams are fitted together in the manner of jaws the corner appears smoother and the eye can

move quickly up and down its surface without consciousness of interruption. The latter method of fastening the corners is used where the Gothic influence prevails.

The horizontal arrangement of the wall-beams is the most invariable characteristic of all Ruthenian wooden churches. Massive timbers hewn from whole trees, are laid on top of each other to form the church walls. Herein lies the closest mark of kinship between church and hut; herein is the indigenous contribution of the Slavic peasant.

The Ruthenian wooden churches are, as we have said, the product of an unoriginal, borderland culture. They have made no impression upon the monumental architecture of the world, they have not been the main-spring of a great artistic movement, nor have they contributed anything to architectural evolution. Even the professors who claim to see in them remnants of the original European architecture, carried here directly from the Iranian motherland, are probably indulging in fantastic dreams. Things of weathered beauty these churches are, one hundred, two hundred, three hundred years old as the case may be, adorning the hillsides of Ruthenia and inviting the traveler who cares for old things to tarry awhile and enrich his storehouse of memory by contemplating them.

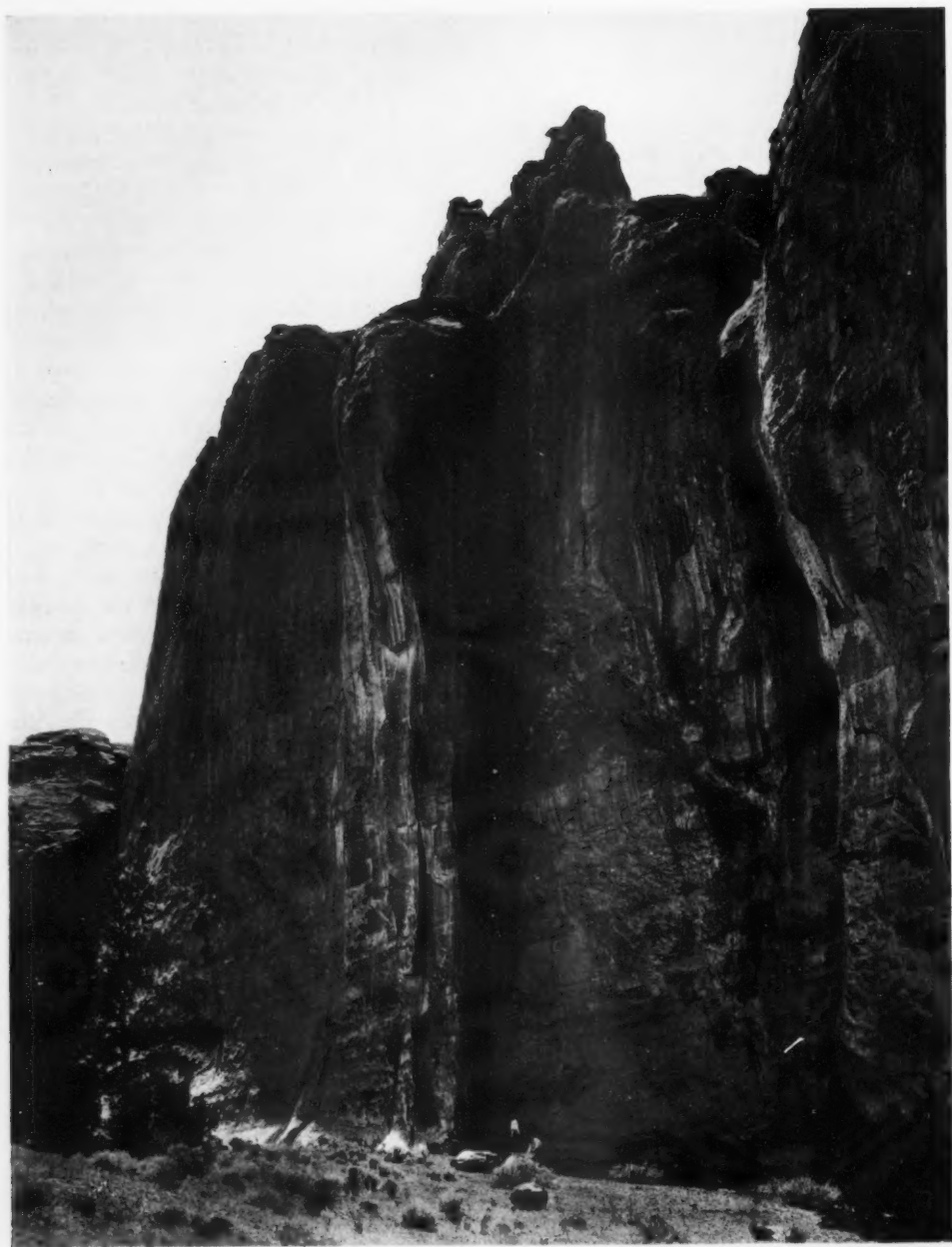
PRIMITIVE NEGRO ART

(Concluded from Page 136)

The prestige of primitive works resides for me not in what they are from the standpoint of understanding, but entirely in the sensation, in the impulse to which my imagination is subjected on seeing them. Then I feel the warm air of the isles of the Pacific I understand that rustling of the virgin for-

est, and I see the weird ritual dances, the mystic scenes, all the life of a people naïf and unknown. All the complexity of the mysterious, of the unknowable, enters into me. The savage artist has known how to create emotion for me.

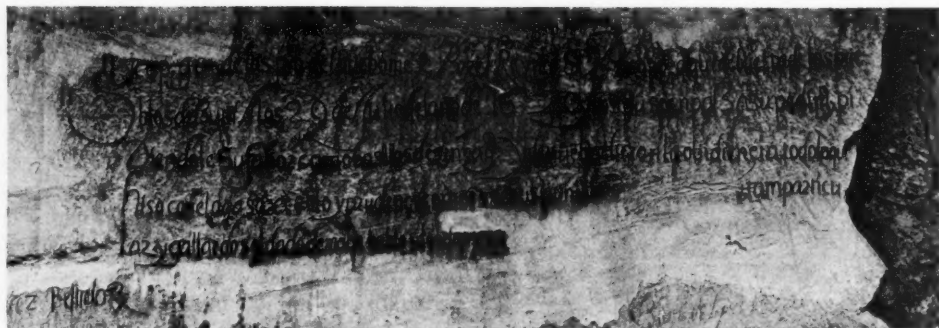
Could one ask more of a work of art?



EL MORRO.

Courtesy Atchison, Topeka and Santa Fe Ry.

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Courtesy Atchison, Topeka and Santa Fe Ry.

THE INSCRIPTION PERHAPS WRITTEN BY GOVERNOR JUAN EULATE, 1920.

NEW NOTES ON EL MORRO

By A. W. BARTH

IT seems fitting that the early story of El Morro should be retold at this time, not only because elements of error and confusion can now at last be definitely eliminated, but also because the vernal equinox of 1933 marks the completion of a period of exactly three and a half centuries since the white man's first known visit to what is now famed as the great stone autograph album of New Mexico.

It is of course possible that, nearly a half-century earlier still, the famous Coronado or some of his invading host saw it when they crossed the region from Zuñi to the Rio Grande in 1540, and again on their sad homeward way in 1542; but there seems to be nothing to justify any assertion that they camped beside it or gave it even passing attention. It is, in fact, thought probable that they followed a trail a few miles further south; and if they saw this historic rock at all, it would be to them nothing more than just another of the many striking features of the landscape.

No white man had ever yet made his mark upon it, though Indian hands had perhaps long ago decorated it with crude pictographs

which are today plainly visible on the rock's smooth sides, as are also the remains of ancient habitations on its lofty summit.

A handful of Spaniards traversed the district some forty years after Coronado's time, their entry into New Mexico being this time by way of El Paso, Zuñi being the western limit of their wanderings, for the winter's snow forbade further progress west. Here again, however, there is lack of evidence that they visited the rock, though it has been suggested that one or more of its undated autographs may have been left by them to mark their passing. This was the small missionary expedition of 1581-2, which rewarded its three friars with martyr's crowns. Their escort's leader, Chamuscado, died and was buried beside the Rio Grande in north Mexico on the way home.

Late in 1582 a slightly larger party pushed its way north from the frontier settlements of Santa Barbara and San Bartolomé, 100 miles south of the present city of Chihuahua, ostensibly to rescue the lost friars or at least to learn their fate. This band followed the same route up the Rio Grande during the winter, and then likewise wandered west to

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Courtesy Atchison, Topeka and Santa Fe Ry.

TOURISTS READING INSCRIPTIONS ON INSCRIPTION ROCK.

Zuñi for the spring; whence, after a month's rest, half of them went on to the Moqui or Hopi towns of Arizona, and a few many miles further yet in quest of mines, under their captain Espejo.

And so it came to pass that on a wintry moonless night—that of March 21-22 in the year 1583—this small troop of Spanish horse camped out in the snow beside a certain water-hole in the wilds of western New Mexico. It was no mere oozing spring or mud-hole, but a large natural tank or cis-

tern in the angle of a massive rock which rose straight up out of a sandy waste to about fifty times the height of a man.

So unique was this water-hole that its identification would be an easy matter even if its location had not been exactly described by an officer of the troop who kept a diary of the whole ten month's wandering. He marked down this night's welcome camping-place, after two snow-bound nights on the bad lands and in the mountains, as *El Estanque del Peñol*; and his diary is still extant. Thus is preserved the first authentic reference to what is now El Morro National Monument. The late Mrs. W. T. Sedgwick claimed that one of the rock's undated autographs was plainly that of Luxán, the diarist of the party; but the recent publishers of the manuscript in English do not endorse this claim.

It is of interest to note that Luxán's diary is dated according to Old Style reckoning, although by Pope Gregory's order the Catholic countries were supposed to adopt his reformed calendar in October, 1582, five weeks before Espejo's band set out on their northward trek. So this night the vernal equinox is noted in the diary as that of March 11-12, though it was really March 21-22. Similarly, the dates all through need correcting by the addition of ten days.

Thus the start from Santa Barbara is precisely timed as occurring at nine o'clock on Saturday morning, November 10, 1582; but November 10 of that year was not Saturday at all, but Wednesday. So Christmas was kept, with a rest by the Rio Grande, as of December 25, 1582; but the day was really January 4, 1583. A week later, a camping-place was named El Año Nuevo, the party being evidently unaware that the real date was already January 11. Gossips' Thursday and Ash Wednesday were observed on time, but were consistently mis-dated. Easter, spent at Zuñi, was by the same reckoning

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March 31; although it was really April 10, for the paschal full moon in that year was on April 6. The triumphal occupation of the ancient pueblo of Walpi, recorded in the diary on April 21, was really a May Day procession; for it actually took place on Sunday, May 1.

In fine, the only correct date in the whole story is that of the arrival back home, given by Espejo as September 20, though Luxán says September 10. Espejo's date is suggested due to possible error; but it seems odd that the only correct date should have been written by mistake! Is it just possible that Espejo, writing late in October, several weeks after the return, had by that time heard of the reformed calendar and acted accordingly?

This first known bivouac at Inscription Rock has a peculiar human interest in that the party included a woman—a Spanish woman; and, stranger still, her two little boys, aged two and four years. She was the wife of one of the soldiers named Valenciano.

He had at first set out with his comrades, leaving his wife and youngsters at home, but, after the first day's journey, a delay had occurred owing to some dispute as to which friar or friars should go with the expedition. Valenciano had taken advantage of the delay to go back to Santa Barbara for his wife and little ones; and for four months now they had shared with him the dangers and discomforts of the march of a thousand miles and would still share them for months more. Family ties were strong in those old days—in this family at any rate. Two grown sons and a nephew were also members of the party—seven of the family in all, or fully one-third of the whole company.

The woman's name was Casilda de Amaya; a musical Spanish name to be remembered as that of the first white woman

who ever set eyes on El Morro or ever set foot in New Mexico.

New Mexico as a province, however, did not yet exist. Espejo hoped to return and colonize the territory and call it New Andalucía in honor of his native province in Spain, but his hopes were not fulfilled.

Fifteen years had to pass by before the next recorded visit of white men to the wild country west of the Rio Grande, and seven years more yet before the Rock received its first authentic historical record, that of Oñate. In 1598 this first real conqueror and colonizer of New Mexico took permanent possession of the Rio Grande country and then set out in October to discover the South Sea, as the Pacific was then called. But he soon had to abandon this project, for, though he was well received and entertained by the Zuñis and Moquis during November, his



Courtesy Museum of New Mexico
THE ROCK TOWERS ABOVE THE DESERT LANDSCAPE.

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nephew and *maese de campo*, Zaldezcuñ, failed to join him as arranged; and in December Oñate started back for his headquarters on the upper Rio Grande.

The El Morro camping-ground figures now as *El Agua de la Peña*. It was snowing fiercely when Oñate was there in October, and he lost some horses in a stampede. Three soldiers, sent out from Zuñi in early November to look for them, found Captain Villagra near the Rock, nearly dead from exhaustion. He had just returned from chasing some deserters into Old Mexico and had escaped the hostile hands of the Acoma Indians, only to fall into a pit and lose all his belongings, including his horse. He was a great storyteller at any rate, as is shown in his long hendecasyllabic version of the whole history.

When Oñate again camped at the Rock in December, he found Ensign las Casas there with bad news from Acoma, which had risen in serious revolt, resulting in the slaughter of Juan de Zaldivar and about a dozen of his small force. Oñate sent warning back to Captain Farfán, left with a small handful of explorers in Arizona, and then made a hurried return to San Juan, covering the distance in a week. There he took steps to inflict dire punishment on the offenders.

It was not till six years later that Oñate at last achieved his purpose of reaching the Pacific, or rather the head of the Gulf of California, where he took formal possession on January 25, 1605. On April 16, he was back at El Morro, where his inscription of that date on the south side of the rock is still plainly legible, recording his return from the discovery of the South Sea. This is the earliest dated record on the rock, and it appears to have been inscribed on a space already pre-empted by a rude pictograph; though Mrs. Austin has suggested that the pictograph was, on the contrary, derisively scratched on Oñate's record about the time

of the great Indian rebellion which took place three-quarters of a century later.

It was in this great rebellion of 1680 that the archives of New Mexico were so thoroughly destroyed as to make a detailed official history of the period practically impossible. The date of the founding of Santa Fe, for instance, is still a moot question; and even the list of governors has hitherto been only tentative and incomplete. Accordingly, the second of El Morro's official inscriptions has been persistently attributed to Governor Nieto, who had nothing whatever to do with it and came into office nearly a decade after it was written.

The second inscription is a long straggling eulogy of an anonymous "Captain-general of the provinces of New Mexico for the King our Lord", who on the 29th of July in the year 1620 passed the rock on his return from the pueblos of Zuñi after putting them in peace at their request with such suavity, zeal and prudence as might be expected from so gallant, Christian, and altogether estimable a gentleman. The thing is so fulsome that Mrs. Rinehart charitably hopes he did not carve it himself.

Mr. Lansing B. Bloom, of the University of New Mexico, seems to have made it clear that this captain-general was Governor Eulate, who held office for several years before and after the date plainly written in the inscription—1620—and to whom was addressed, early in the following year, an official letter with royal authority, enjoining him to avoid further bickerings with ecclesiastical officials and work amicably with them for the Indians' good.

A similar letter addressed to Custodian Perea, a few weeks earlier, still exists as New Mexico's oldest remaining archive. It appears that the governor and the custodian had been accusing each other of acting *ultra vires* and ill-treating the Indians, and the authorities in Mexico City had been pestered



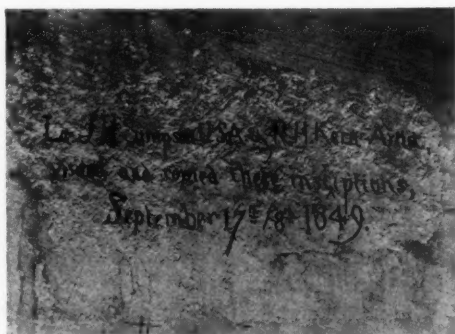
Courtesy National Park Service.

INSCRIPTIONS BY W. BIRD, (LT. KERN'S ORDERLY) 1849; R. H. ORTON, 1866, AND R. E. COMINS 1866. ALSO SHOWS THE SECOND SIMPSON AND KERN INSCRIPTION ON DISCOVERY DATE.



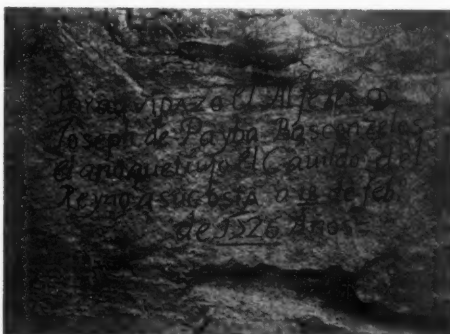
Courtesy National Park Service.

THE OÑATE INSCRIPTION, 1606, ON SOUTH SIDE OF ROCK.



Courtesy National Park Service.

SIMPSON AND KERN INSCRIPTION, 1849, ON NORTH SIDE.



Courtesy National Park Service.

BASCONZELOS INSCRIPTION, 1726.



Courtesy National Park Service.

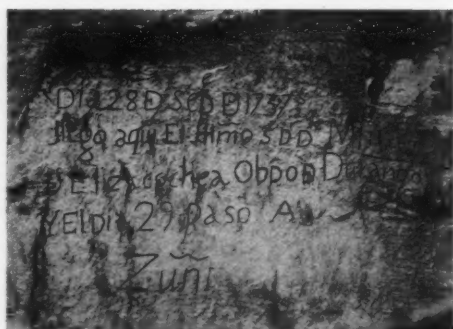
A 1632 INSCRIPTION, WITH ONE ABOVE BY KERN IN 1851.



Courtesy National Park Service.

1636 INSCRIPTION, WITH OLD PICTOGRAPHS BENEATH.

ART AND ARCHAEOLOGY



Courtesy National Park Service.

THE BISHOP OF DURANGO INSCRIPTION, 1737.

with repeated complaints of such doings. This perhaps explains the purpose and inner significance of the testimonial to the governor, embodied in the inscription. It is an interesting coincidence that the Royal Audiencia which dealt with the matter was held in Mexico City on the very day on which the inscription was written—July 29, 1620.

Why this rambling rigmarole of self-adulation should have been attributed to Governor Nieto is not clear. The later, and genuine, Nieto writing resembles it somewhat in tone but in nothing else. To ascribe both records to the same governor involved misreading the date of the earlier one or else making Nieto governor in 1620; and both these things have been done so as to perpetuate the blunder year after year and decade after decade. Yet the two inscriptions are as dissimilar in style and appearance as could be.

It was in puzzling over this piece of hopeless confusion that the present writer was led to make an intensive study of the 1620 inscription—the only genuine Nieto inscription on the rock—with the result that a new and intelligible interpretation is here presented in place of the impossible nonsense previously accepted as a translation.

The Nieto inscription consists of eight lines of iambic verse, as easy to scan as the

blank verse of Shakespeare; from which it differs, however, in that it uses rhyme as well as rhythm. By simply observing such rhyme and rhythm, the whole import is made clear as day.

The verse, with lost parts tentatively restored (in brackets), reads as follows:

Aquí [llegó el Señor y Gob]ernador
Don Francisco Manuel de Silva Nieto
Que lo ynpucible tiene ya sujeto
Su Braço yndubitable y su Balor
Con los carros del Rei nuestro Señor
Cosa que solo el Puso en este Efecto
De Abgosto [y mil] seiscientos Beinte
y Nueve
Que sbyen a Zuñi Pase y la Fe lleve.

The general tenor of the first seven lines has always been obvious, though terribly bungled nevertheless by some "translators"; but the last line has hitherto never been read so as to make rhythm or rhyme or reason. Its two verbs have been taken as first person past indicative—*pasé* and *llevé*—and translated "I passed." . . . and "carried"; although the preceding seven lines are plainly in the third person.

The metre simply forbids any such reading and insists on *pase* and *lleve*, each accented on the first syllable; and the rhyming *nueve* is equally insistent on *lleve*, the last two lines being obviously a regular couplet. In short, the last line is in the subjunctive and simply means: "That he well may to Zuñi pass and the Faith carry".

That is to say, Nieto has overcome the "impossible" difficulties of transportation and now has simply to cover the last few leagues to Zuñi and finish the business in hand, to wit, the establishment of a mission.

The queer looking *sbyen* has long been an enigma, yet it is apparently nothing more than *se bien*. The *e* of *se* had to be suppressed so as to preserve a strict iambic rhythm. The inscriber accordingly eclipsed it by covering it with the *b*, leaving only an

ART AND ARCHAEOLOGY

oblique cross-stroke visible to indicate its existence.

The verse is thus quite regular, and may be modernized and accented as follows:

Aquí llegó el Señor Gobernador
Don Franciscó Manuel de Silva Niéto
Que lo imposible tiéne yá sujéto
Su brázo indúbitáble, y sú valor
Con los carros del Réi nuestro Señor
Cosá que sólo el púso en éste Efécito
De Agósto y Mil seiscientos veínte y
nuéve
Que s(e) bién a Zúñi páse y lá Fe lléve.

The first line rhymes with the fourth and fifth; the second and third are assonant to the sixth; the rhyme of the concluding couplet conspires with the rhythm to make the sense quite clear:

"His lordship the Governor here [has] made a call—

Don Francisco Manuel de Silva Nieto —

Since, now, the impossible [the truth to relate-o]

His trusty arm and courage holds in thrall

With the chariots of our sovereign lord [of all];

A thing which he alone brought to this state [-o]

Of August, 1629, that he [need no more tarry]

[But] well may to Zúñi proceed and the Faith thither carry".

The "padding" in parenthesis merely fills out the rhythm without seriously affecting the meaning. The third and fourth lines, with a singular verb, seem to say the reverse of what they are intended to mean.



Courtesy National Park Service.

GOVERNOR SILVA DE NIETO'S INSCRIPTION, 1629, ON THE NORTH SIDE OF THE ROCK.

ART AND ARCHAEOLOGY



Courtesy National Park Service.

RAMON GARCIA JULDO INSCRIPTION, WITH
BORDER. 1709.

The story of this arduous 200-mile journey from Santa Fe to Zuñi, and the founding of the Mission, is briefly told in a 2000-word "*Verdadera Relación*" by the custodian Perea, who had the matter in charge. It may be recalled that he had previously been custodian in Governor Eulate's time, and had been royally reprimanded as well as the governor for the unseemly contentions in which they had been involved. Nieto seems to have been especially anxious to avoid anything of the kind in his own case; and Perea himself relates how the Governor even knelt and kissed the friars' feet at Zuñi, to impress on the Indians how deeply they must revere such holy men. Nieto was equally careful to order that no soldier of his troop should enter the Indians' dwellings, or in any way molest them, on peril of his life.

Perea's story is delightful reading but is short on dates. It states that the expedition left Santa Fe with ten *carros* etc., on the 23rd of June; that Acoma was visited en route; that Nieto and Perea returned together from Zuñi after the mission had been well and truly founded; and that three friars subsequently went on from Zuñi to minister to the Moqui Indians, at whose nearest settlement they arrived on St. Bernard's day, presumably August 20.

As they appear to have travelled the hundred miles or so on foot, with staff in hand, they must have left Zuñi about August 14, at latest. The mission at Zuñi therefore would seem to have been founded about August 10, with a great celebration probably taking place on Sunday, August 12.

In the El Morro inscription *Abgosto* is plainly legible, but is followed by a hiatus sufficient to hold a half-dozen numerals or letters. In this space, all that now appears is a character which has been read as "9"; but it is open on the right-hand side like a "5" of the period rather than a "9". It is probably not a numeral at all, but may be all that is left of "*Y Mil*", which would complete both metre and meaning. August 9 could hardly have been the date of the inscription, as the party was apparently just about then at Zuñi. The preceding Sunday, August 5, might well have been the date of Nieto's sojourn at the Rock.

Though this Nieto inscription was the last of all to be deciphered, it does not follow necessarily that it was really the most difficult. That distinction may readily be accorded to the short record inscribed on the same north wall of the Rock, less than three



Courtesy Museum of New Mexico.

SOUTH SIDE OF ROCK. THE VAGRAS INSCRIPTION,
1692, WHEN HE "CONQUERED FOR OUR HOLY FAITH
AND THE ROYAL CROWN ALL NEW MEXICO."



Courtesy Alchison, Topeka and Santa Fe Ry.

GENERAL VIEW OF EL MORRO (INSCRIPTION ROCK).

years later, by Luján. The translation of its two lines of abbreviated hieroglyphics was altogether too much for Lieut. Simpson and his artist colleague Kern,, who brought the El Morro writing to light in 1849. Their attempt, indeed, seems very ludicrous, now that the real meaning of the inscription is known; but it is difficult to see how they could have done much better without expert knowledge of stenographic Spanish.

Charles F. Lummis and an anonymous colleague are to be credited with its ultimate elucidation; and it is to be regretted that the colleague remains anonymous, for it was a clever piece of work. The inscription is closely connected with the Nieto writing, since it records the passage of a punitive ex-

pedition to Zuñi to avenge the murder of Father Letrado, who was then in charge of the very mission founded there through the strenuous achievements of Nieto less than three years before.

The inscription bears the date of 23rd March, 1632; and from Velancur's *Menologio*, written sixty years later, it is learned that Letrado was martyred on a Sunday in Lent (*un domingo de cuaresma*), February 22, 1632. It is customary to point out that this was exactly 100 years before George Washington was born.

A doubt was raised many years ago by Bandelier as to the correctness of this date, on the strength of official records which seemed to him to point to 1630 as the year

ART AND ARCHAEOLOGY

of the murder. But February 22 in 1630 was Friday, and not Sunday at all; thus to accept this date as correct would be to reject Velancur's story *in toto*, for he circumstantially relates how the missionary was slain as he was rounding up the tardy Indians for Sunday mass.

On the other hand, February 22 of 1632 was indeed Sunday, but not a Sunday in Lent. It was, however, the Sunday next before Lent, commonly called Quinquagesima; and so slight an inaccuracy does not seriously invalidate Velancur's story.

The four inscriptions here dealt with are all on the north wall of the Rock except the first one—that of Oñate—which is on the south side. On the south side also is the record of Don Diego de Vargas, who reclaimed the country for Spain a dozen years after the great rebellion of 1680. Lummis says this inscription was written "when Vargas made his first dash back into New Mexico", i. e., in the summer of 1692; but it was rather when Vargas was retreating to El Paso in December that the inscription was written, for it states that he "conquered to our Holy Faith and to the Royal Crown all New Mexico at his own expense."

Even then, the claim was premature; for though in a four-months' bloodless campaign

he had nominally recaptured the province, he had to return in the fall of the following year with a much larger force and commence a real conquest by fire and sword, which was hardly completed by the century's end.

It is not the purpose of this short article to expatiate on the later inscriptions on El Morro, including that of at least one other governor and also that of a visiting bishop, both on the north wall. Nor does it undertake to correct the many misleading statements regarding El Morro made by recent writers of books for popular consumption.

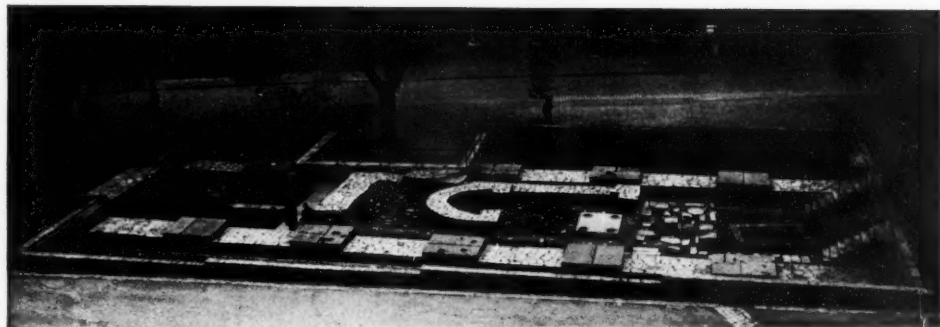
It may be definitely stated, however, that Nieto's edict to his soldiers at Zuñi, to ensure their good behavior, was not cut in the Rock by a soldier named Gonzales or by anyone else. Nor was the Luján party on its way in 1623 to punish a crime committed nearly nine years later. These statements are those of a popular authoress of the southwest. Nor was it "Father Lujan" who founded the mission at Zuñi, as a last year's popular author represents; apparently following Lieut. Simpson, who, he says, "made such a mess of the translations that only in recent years have they been correctly deciphered".

His own "translation" of the Nieto inscription is the worst mess of all.

MRS. ZELIA NUTTALL

Mrs. Zelia Nuttall, the most distinguished woman archaeologist of the day, died recently in her home at Coyoacan, a suburb of the City of Mexico, according to personal advices received in Washington. Mrs. Nuttall had devoted her life to the study of the ancient cultures of the American Southwest and of Mexico. Her researches, particularly in the Mexican field, years ago established her as one of the most painstaking and earnest searchers after the key to the mys-

tery of ancient Mexico's perplexing prehistoric story, and a number of her publications have been issued by the Smithsonian Institution. Modest and retiring by nature, a loyal and sincerely sympathetic friend of the Indian, Mrs. Nuttall, notwithstanding her laborious life, was never too much occupied by science to lend a hand to her *indios* or to spend her scanty stock of physical vigor in the endeavor to promote a finer understanding and better cultural relations between Mexico and the United States.



Courtesy German Tourist Information Service.

EARLY CHRISTIAN BAPTISTERY EXCAVATED IN DOMPLATZ (CATHEDRAL SQUARE) ANCIENT AUGSBURG, GERMANY.

NOTES AND COMMENTS

EARLY CHRISTIAN BAPTISTERY IN AUGSBURG

An early Christian baptistery, the only one north of the Alps, has been discovered in Augsburg, the city founded by Caesar Augustus in the year 15 B. C. The baptistery had its origin in a private house used for secret meetings and devotions during the time Christians were persecuted in Augsburg as well as in Rome and other places. Here the place of baptism came into existence at the end of the third and beginning of the fourth century. Still preserved from those times are the well, almost 50 feet deep, from which water was drawn for the baptisms, and the small stone baptismal font. Adjoining this baptistery proper there was once a small polygonal chapel, built in strict accordance with the earliest Roman rite. A semicircular bench served the priests for taking part in the mass, which was celebrated by one of their number on an altar in front of the bench. This altar was of wood, and hence only a large stone slab shows where it stood and where a grave was found which doubtless originally contained the bones of some martyr.

In the storms of the migration of the peoples all this, and perhaps the city itself, was destroyed. The great Bishop Ulrich, victor in the battle against the Hungarians on the Lechfeld, erected in the tenth century a baptismal basilica with three naves on the spot where the baptistery had stood. The mighty foundation walls and pillars of that basilica, which have also been found, enclose under the middle nave the remains of the baptistery. A baptismal stone erected by St. Ulrich has been set up where it originally stood. It shows how the original rite of bap-

tism by immersion gave way to the generally used modern method of sprinkling.

Corresponding with this later baptismal church was the cathedral as the real episcopal church. Its pre-Romanesque main section, dating from the eighth century, has been preserved, but the early Christian portions lie unattainably beneath it.

There is hardly any church edifice in Germany which has been preserved without important alterations from the period before the time of Charlemagne, that is, which go back to the eighth century, and only meager traces remain of the beginnings of Christianity when it could come into the open as a result of Constantine's edict. The unstable conditions in these border provinces of the Roman Empire made it impossible for any religion to develop freely and erect such monuments as the basilicas of Rome and Ravenna. There naturally must have been buildings in Germany since the fourth century in which divine services were held, but there is no trace of them above ground. This fact adds especial interest and importance to the discovery of the place where the early Christians worshipped in Augsburg.

Quite apart from this latest discovery, no other city in Germany can show such a wealth of memorials connected with Roman and primitive German Christians. These include a splendid stone statue of the Good Shepherd, dating from the second century--the earliest known Christian statue north of the Alps. It comes from Epfach on the Lech, and is kept in the Maximilian Museum. Among other treasures are the cathedral with crypt, stained glass and bronze door, and the baptismal church of St. Ulrich.

H. P.

ART AND ARCHAEOLOGY



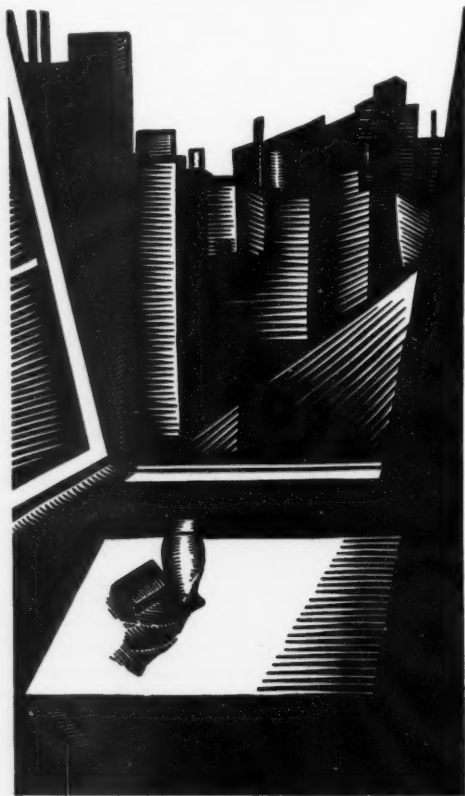
LOVE, BY ADOLFO BELLOCO.

AN INTERESTING ARGENTINE PRINT SHOW

Three years ago some prominent Argentines established the Argentine-American Cultural Institute to further cultural relations between the two countries by promoting a better understanding and deeper sympathy through scholarships, lectures by distinguished Americans in the Argentine Republic, visits of Argentine educators and intellectuals to the United States, the interchange of art exhibits, etc. One of the results of this excellent foundation is the recent exhibition of etchings, lithographs, woodcuts and aquatints at the Corcoran Gallery of Art in Washington. The show comprised some seventy-seven prints altogether, and revealed to the astonished Americans who viewed it a bigness of conception and a power in execution that entitle these pictures to high rank in contemporary art.

Nineteen artists, two of them women, disclose in this amazing variety of themes and treatments a quality whose savor, though strange to the North

American, is utterly delightful. Here was something new in the thinking out of the artist's problem, something strong and racy and overflowing with the rich tang of the soil from which it sprang, something so simple and direct, so unspoiled and straightforward, that the beholder stood in complete indifference to the fact that for all the obvious sincerity, artistic sophistication was here reduced to its proper place without being lost sight of for an instant. In that respect the North American painter and etcher and lithographer can learn a wholesome lesson from his younger South American confrères. Distinctly Latin in its atmosphere and character, the show was nevertheless universal in themes and technique. Every imaginable theme was treated in the seventy-seven prints, some in tone, some in color, mostly in monochrome; and the treatment was as varied as the subjects. One of the woodcuts, for example, *The City*, by Pompeyo Audivert, is an impressive example of what modernism



THE CITY, BY POMPEYO AUDIVERT.



FIGURES, BY LORENZO GIGLI. DRY POINT.



STEEL WORKERS, BY ADOLFO BELLOCQ. WOOD CUT.

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sanelly and constructively used, can accomplish. The print grows upon one, and the breadth of the idea is well matched by the utter simplicity and strength of its execution. Similarly, yet antipodally, the etching *Love*, by Adolfo Bellocq, is a striking allegory of the broadest implications, treated with a reverence and sympathy that makes it a profound study of the entire gamut of the spiritual struggle inherent in human life. Carmen de Souza Brazuna's *La Plata Cathedral*, with its maze of delicate, almost spidery lines, is an astonishingly solid and massive piece of work, while *Dance and Dancer*, by her sister etcher, Catalina Mortola di Bianchi, give the other side of the clearly revealed capacity of these young women. Senorita Mortola has captured, as few artists succeed in doing, the animal grace and fierce activity of her figures; fixed their motion in moments of such abandon and ease of movement as to enchant the beholder.

It is unfair to single out any of these remarkable pictures for mention, since all are entirely worthy. It is seldom indeed that a show of any kind includes such variety, strength and directness, versatility of treatment and bigness of theme. The Argentine Republic is to be warmly felicitated upon such a group of forward-looking artists, who have so perfectly shown what can be accomplished by freshness of mind and freedom of hand, and the United States needs badly the stimulating example and encouragement thus given. It is to be hoped this is but the first of a long series of such exhibits, which should be known and studied throughout this country.

ART AT THE CHICAGO EXPOSITION

A notice just issued by the Chicago Art Institute gives the precise location of all the works of art to be exhibited in the galleries of the Century of Progress Exposition which opens in June, if the present schedule is followed. The works of art have been grouped by schools, thus affording everyone the opportunity not only to see individual masterpieces, but to compare the characteristics of each school with its fellows through the centuries. The following rooms are notable:

Gallery 27. *French and German Primitives*.—Crannach, Clouet, Strigel, Baldung Grien, Holbein, Corneille de Lyon, Altdorfer, Bartel Bruyn, the Elder.

" 28. *Dutch and Flemish Primitives*.—Breughel, Lucas van Leyden, Mabuse, Roger van der Weyden, Memling, van Amsterdam, Matsys, Petrus Christus, Patinir.

" 30. *Italian Primitives*.—Masolino, Fra Angelico, Sassetta, Segna, etc.

" 30B. *Dutch 17th Century*.—Vermeer, Hals, Rembrandt, Hobbema, Van Dyck, Rubens, de Hooch, Terborch, Ochtervelt, etc.

" 31. *Italian 15th and Early 16th Century*.—Raphael, Bellini, Botticelli, Leonardo da Vinci, Carpaccio, etc.

" 32. *Italian 16th Century*.—Titian, Veronese, Tintoretto, Bassano.

" 35. *Italian 17th and 18th Centuries*.—Tipelo, and artists of his period.

" 38. *18th Century English*.—Reynolds, Raeburn, Gainsborough, Lawrence.

" 39. *18th Century French*.—Boucher, Fragonard, Pater, Lancret, David, Ingres, Robert, Poussin.

" 40. *19th Century French*.—Courbet, Daumier, Corot, Delacroix.

" 41. *19th Century*.—Sorolla, Orpen, Forain, Chavannes, Rossetti, Zorn.

" 42. Monet, Degas.

" 43. Cezanne.

" 46. Gauguin, Rousseau, Seurat.

" 47. Toulouse-Lautrec, Van Gogh.

" 48. Matisse, Picasso.

" 50. *Spanish 15th to Early 19th Centuries*.—Goya, El Greco (12 paintings), Zurbaran, Master of St. George, Morales, etc.

" 25. *Retrospective American*.—Whistler, (Portrait of his Mother), Cecilia Beaux, Twachtman, Bellows, Sargent, Carlsen, Henri, Cassatt, Eakins, etc.

" 26. *Early American*.—Feke, Copley, Stuart, Earle, Savage, Morse, Sully, Hesselius, Waldo, Blackburn, Harding.

" 53. *Also Retrospective American*.—Davies, Homer, Ryder, Thayer, Brush, Inness, Chase, etc.

" G. 52-56 inclusive will contain the works of Contemporary Americans; also Galleries 51, 52 and 52B.

" G. 57, 58, 60 will also contain the works of Contemporary foreign painters.

" G. 59. German-Austrian Contemporary Artists.

" G. 61. This Gallery will be devoted to International Abstract Painters.

Altogether about 1,500 works of art will be exhibited in the Art Institute. The visitor will not only save much valuable time but carry away a far better idea of the development of painting if he follows the plan here laid out.

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WILLIAM HENRY HOLMES

(Concluded from Page 115)

and no more affecting and spontaneous tributes were ever rendered than the halting, at times broken, testimonies of affection and esteem that would have embarrassed him so greatly could he have listened.

Since July, 1921, Dr. Holmes had served as Art Editor of *ART AND ARCHAEOLOGY*, after having exercised since the magazine's first issue a strong constructive influence in shaping its editorial policy and supervising the material it published. When I came to Washington in the spring of 1925 to succeed the late Mitchell Carroll, it was to Dr. Holmes that I turned for chief guidance and instruction. He never failed me. His wide sympathies, profound knowledge, uncanny intuition and incisive criticism, mingled with the truest sort of sympathetic understanding of my difficulties and aims, made his aid a thing of joy and beauty as well as of the staunchest support. From him I learned much, not only in respect to handling one of the most difficult of all magazine tasks, but in respect to the fine art of living, of which he was so distinguished an exemplar himself. Every human being to whom he gave blithely of his friendship and counsel mourns because he has gone, and none of us will ever again find so bright a spirit, so true a friend, so wise and inspiring a leader. The times have changed, and with them the characters of even the most gifted leaders among men, so it is hardly to be expected that another will appear who can be everything that William Henry Holmes was: brilliant, gallant, noble-minded "Gentleman of the Old School", scientist, painter and poet of life.

For those who wish the dry statistics of mere fact, which seem somehow singularly futile in Dr. Holmes' case, the records show that he was born in Harrison County, Ohio, in 1846; that he came to Washington in

1872, and began that scientific work which has immortalized his name. In 1874-5 he was in the west, studying the archaeology of Colorado, and later carried on similar work for the Smithsonian throughout the southwest and in the Indian quarries of Piney Branch in the District of Columbia. Mount Holmes in Utah is named for him; he carried off the Duc de Loubat archaeological prize of \$1,000 in 1898; and his publications include no less than 217 works, chiefly scientific, without counting the many volumes of his collated memoirs and studies, completed just before his retirement in June, last year. In 1892 he was appointed non-resident professor of anthropic geology in the University of Chicago, and in 1894 curator of anthropology at the Field Museum. Returning to Washington in 1897, Dr. Holmes became head curator of anthropology in the Smithsonian Institution, where he remained until his appointment in 1906 as curator, and in 1920 as Director, of the National Gallery of Art. He is survived by two sons, William of Michigan, and Osgood of Washington.

ARTHUR STANLEY RIGGS.

"THE PAINTINGS OF ASIA"

Through an unfortunate error in proof reading the article by Mr. Charles Fabens Kelley, Curator of Oriental Art in the Art Institute of Chicago, on the paintings of Asia which appeared in the last issue of *ART AND ARCHAEOLOGY*, contained a perfectly obvious misstatement. At the foot of column two, page sixty, a Japanese ink drawing of monkeys impersonating blind beggars was correctly attributed to Toba Sojo, XIIth century. But the statement was invalidated by the addition of "B. C." There was, of course, no such art as this at that remote period. *ART AND ARCHAEOLOGY* wishes to express its regret to Professor Kelley for the publication of such an error. It also wishes to call to the attention of all those teachers of the history of art who are using the article in their lectures and other university work, that the "B. C." should, of course, have read A. D.

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BOSTON MUSEUM DISPOSES OF CASTS

A large part of the collection of casts in the Museum of Fine Arts, Boston, has recently been dispersed by gift to teachers and institutions in Boston and vicinity. This action, which is as unprecedented in Museum history as was the sale a few years ago of surplus works of art by the Metropolitan Museum of New York, marks another forward step in museum practice. The growth of the collections of original works of art in the Boston Museum has far exceeded the hopes of the founders. Through a series of unforeseen developments practically all the available gallery space is now filled with original works of art. The excavation of Egyptian sites by Professor George A. Reisner under the auspices of Harvard University and the Museum of Fine Arts has brought a collection of remarkable Egyptian objects undreamed of in 1870. The notable collections of Chinese and Japanese Art would never have come to Boston except for unusual events in Japan in the late 80's and the foresight of a group of Bostonians travelling there at the time. As remote from realization seemed the present collection of original Greek art, and other objects recently acquired. As a result the plaster casts, which largely introduced the art of the past to the Boston public have gradually disappeared from the galleries. Only four years ago it was necessary to cover those in the Renaissance Court in order to provide space for special exhibitions. Other casts have been practically inaccessible in storage for a quarter of a century. The collection included approximately 5,000 casts accumulated from various sources. Many had been lent for years by Harvard University, the Massachusetts Institute of Technology, and the Boston Athenaeum. At the wish of these lenders, their casts were dispersed along with those owned by the Museum. A few were presented to smaller museums which wished to supplement their study collections. A number went to the Boston Agricultural Club, and a wide selection to the Boston School Committee to be placed in public schools throughout the city. Private schools as well have benefited by the action. A group will be sent to Japan at the request of Professor Yukio Yashiro, Director of the Tokyo Imperial School of Art and visiting lecturer on Japanese Art at Harvard University this semester.

LOUIS C. TIFFANY STUDIOS ACTIVE

With the recent death of Louis Comfort Tiffany, the painter and originator of favrile glass, the report became current that the Ecclesiastical Studios which bore his name, were to be discontinued. ART AND

ARCHAEOLOGY is able to state that not only is that not true, but that the Studios, by the express wish of Mr. Tiffany, have assumed new functions and are exceedingly active. Before his death, Mr. Tiffany directed that the name should be changed from Tiffany Ecclesiastical Studios to the Louis C. Tiffany Studios, and that their former art director, Mr. Joseph Briggs, who had worked side by side with Mr. Tiffany for forty-three years, should become wholly responsible for their management as well as for their art. As president and manager, Mr. Briggs reports that he has taken over all the best of the glass, antique furniture, all oriental rugs and bronzes formerly handled by the Tiffany Studios on Madison Avenue, New York. He has recently closed contracts for stained glass windows in the middle west and New England, and notwithstanding the severity of the depression, finds the outlook for the immediate future good, with the stained glass painter and designer again gradually coming into his own. One curious provision of Mr. Tiffany's will revealed his jealous guardianship of his name as associated with his work. This called for the closing and liquidation of the Studios when Mr. Briggs becomes too old or infirm to give them his personal direction and ensure the perpetuation of the Tiffany ideals in design and execution of stained glass.

RECENT EXCAVATION IN EGYPT

Through the courtesy of Nicholas Khalil Bey, chargé d'affaires of the Royal Egyptian Legation in Washington, ART AND ARCHAEOLOGY is able to present the following summary of recent excavations carried on in various sites by the Egyptian archaeological authorities.

The excavations of the Egyptian University in the neighbourhood of the Sphinx at Giza, under the direction of Prof. Selim Hassan, have been continued, and have resulted in the clearing of a larger area of sand and debris and the discovery of two important tombs of the Old Kingdom.

(1) The tomb of Wep-m-Nefert, a director of the Palace, and Administrator of the famous vineyard named Dua-Hor-Khent-Pet, which was originally planted by King Zoser of the IIIrd Dynasty. Wep-m-Nefert's wife was a king's daughter, Meris-Ankh, and in a serdab to the left of the entrance to the official's tomb were discovered five statues of a woman, presumably Meris-Ankh herself. Four of these statues are of fine white limestone; the highest is over a metre and a half high; the smallest is 1.40 m. high. Two of the figures are represented standing with the left foot thrust forward, a very rare attitude for a woman's

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statue. These four limestone statues are of the highest artistic merit. The eyes are of rock crystal and calcite set in copper sockets. The mummy-pit of Wep-m-Nefert has been cleared as far down as possible, but the sepulchral chamber is at present under water and cannot be cleared until later in the season. To the right of the entrance to this tomb is the mortuary chamber of Wep-m-Nefert's eldest son, the "Scholar" Aba. This chamber is lined with fine white limestone and part is sculptured with scenes in low relief. These scenes represent the usual arts and crafts of the Old Kingdom with full explanatory inscriptions. In addition there is an interesting legal inscription—a conveyance executed by Wep-m-Nefert giving the income of his *wakf* to his eldest son, together with a list of 15 witnesses to the document, among whom are the steward, doctor, oculist, builder and painter. The mummy-pit of Aba leads to a large funerary chamber in which was found an uninscribed sarcophagus of white limestone containing the skeleton and remains of linen; the skull is perfect.

(2) The tomb of Nemaatre, chief singer of the Pharaoh, priest of the Sun Temple and Pyramid of King Neuserre. The walls of the mortuary chapel are covered with sculptured and painted scenes depicting the life of the period. To the right of this chamber is a smaller one dedicated to Neferesres, who was a member of the Royal harim and a Superintendent of the Dancers of the king. She is described as "being beautiful before the king every day" and pleasing his heart in every place.

Far away from the two tombs a granite seated statuette of an officer of Ra-Wer (Chief Secretary, Guardian of the Royal Diadems, etc., etc., to the third king of the Vth Dynasty), a fine head and bust in basalt, a painted limestone head, and some smaller antiquities were found in neighboring shafts which have been cleared.

On the 18th January, the Faculty of Letters of the Egyptian University discovered the shaft of a mastaba next to that of Meresuanekh, Director of the Domains of Rawer. This shaft appears to be of the IVth Dynasty, being thus about 5200 years old. Near this mastaba was found the head of an alabaster statuette of Ra-Wer standing, the body of which was found last year; it is of excellent style. The shaft was entirely filled with masonry, which was still intact.

On the 21st January the bottom of the shaft, which was about eight meters deep, was reached. The floor slopes down towards the east, where there was an opening leading to the burial chamber. This opening had been closed by laid blocks of limestone, the mortar composed of lime and chroma. An opening has been

made in this masonry. The funerary chamber is of rectangular form, and in the middle is a sarcophagus of unpolished limestone, carefully closed. In the south-east corner four big pottery vases were found; the cover of one of these vases is a copper bowl of hemispherical form, sealed over with mud. Of the three vases two have lost their mud sealings, and the third is broken vertically. The contents of these vases have not been examined.

Near the sarcophagus, on the east side, 78 little alabaster model vessels of different forms had been thrown on the ground.

On the south side, beside the sarcophagus, were placed the right foreleg of an ox and two skeletons of some small animals; also a little alabaster offering-table on which traces of the offerings still remain.

In the south wall of the funerary chamber a niche has been cut in the rock. On a piece of linen were placed five very fine red pottery vases covered with a substance giving silvery reflections. Two of these vessels were intentionally broken for some religious reason; the others are intact.

On the sarcophagus being opened, the body of a woman was found lying on her back, with face turned towards the east. Near the head, which was in a bad condition, was a very fine alabaster head-rest, in three separate parts. On the head was a fillet of gold, 60 cm. in circumference, decorated with three gold ornaments of a type hitherto unknown; each of them is formed by two opposed papyrus-flowers; above each flower is an *akhet*-bird, which resembles the ibis. These three ornaments are separated from the fillet by gold cylinders one cm. in diameter and one and a half cms. high. A copper band covered with gold leaf served to support the fillet.

Round the neck was a golden necklace formed of fifty beads arranged together on gold thread. Each of these beads represents an insect. Another necklace of cylindrical golden beads, terminated at each end by a gold thread on which are strung faience beads, was also on the neck.

The left wrist was adorned with a bracelet formed of very fine gold thread on which was strung a carnelian bead. On the right hand were two bracelets of copper covered with gold leaf, at the ends of which are semicircular gold clasps; the threaded beads on it are separated by vertical golden ornaments.

On the legs two golden anklets resembled the bracelets on the right hand.

It appears that this woman wore a tunic decorated with faience beads. At the end of this tunic hung six copper cones covered with gold leaf intercalated with many smaller cones of faience.

Near the feet and hands were found fingers and

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toes made of mud, probably to replace those of the deceased when the latter perished. This precaution has not been hitherto observed elsewhere.

Such are the contents of this tomb. It is extremely rare to find an intact Old Kingdom tomb, nearly all of these having been violated in the course of the ages. The positions of all the objects being thus exactly as they were on the day of burial are of great importance for the study of the religious rites of the period. This modest tomb, containing as it does a series of jewels, indicates what must have been the riches of the tombs of the contemporary nobles and royal personages.

The excavations of the Egyptian University at Tuna, the cemetery and Sacred City of Hermopolis, began February 3, 1931, under the direction of Dr. Sami Cabra, and were continued until the first days of April this year.

The examination effected by patient and laborious soundings taken on the sand-hills, which are sometimes more than ten metres high, resulted in work being carried out at three different points.

1. Immediately to the south of the "Temple" of Petosiris, some stones sticking out of the top of the hill indicated the presence of a monument. Clearance of the latter brought to light a tomb-temple of the Graeco-Roman period, having a facade unique of its kind. It is flanked by two columns adorned with volutes and papyrus-buds. Above these columns the facade presented three miniature false-windows of a new type, one of which has disappeared. The decoration of these windows consists of lozenges sculptured in a block of stone. We are perhaps here at the beginning of a decorative style which later became wide-spread in the Copto-Byzantine form.

The door of the temple, which is to the south, was found to be blocked with a wooden panel still in place; but it was later ascertained that the interior had been plundered in about the IVth century A. D. Bodies had been thrown pell-mell on the ground of the first chamber. On the east and west sides of the latter were *loculi*, one of which was empty while the other contained a roughly mummified body. In the debris were found statuettes of Serapis and Isis and two necklaces. Further clearance brought to light a porch with five steps and a stone altar similar to that of Petosiris in being surmounted by four triangular stones. To lay the temple entirely bare would involve digging deeply into a hill ten by thirty metres.

2. To the east of the "Temple" after some days' work were found the pillars of a temple bearing the name of Pady-kam, grandson of Petosiris. The clearance being continued, this temple was found to have been ruined during the Roman period, judging by the

quantity of Roman coffins which strewed the floor of the temple and the pit.

Despite the condition of the ruined temple it was possible to lay bare its contours and recover its ground-plan. There remain a few sculptured and coloured stones with hunting scenes, which must have belonged to a chapel. The pit was found to contain four plundered Egyptian stone sarcophagi, uninscribed, oriented north and south, six Roman sarcophagi oriented east and west, and a few poorly wrapped bodies, thrown on the ground, but having fine plaster masks. Some coins found there seem to date the plundering of the temple to the beginning of the II^d century A. D.

Within the stone sarcophagi were fragments of wooden coffins belonging to the Priest of Toth, Dhutim, the Greatest of Five, Priest of Hermopolis, Pakydam (grandson of Petosiris); and a woman Totemhat, mother of Pakydam. The systematic clearance of the pit yielded a fine collection of scarabs, miniature statuettes (mostly of the god Toth), and amulets, the latter including good examples of the "two-fingers" amulet, also a fine black granite statue of a high official named Pakher, and several ushebti-figures. The resumption of work at this spot will perhaps make it possible to reconstruct the history of the great family of the Priests of Hermopolis.

3. 100 metres south of the "Temple" of Petosiris, on the hill. This spot is of special interest for the history of Egyptian architecture and decorative art in the first centuries A. D. There are here houses that are almost complete, in spite of the holes made by robbers in the lower or sepulchral chambers. The houses are usually of two stories, one being for the dead and the other for visitors. The upper story is composed of a loggia flanked by columns which are either round, in white-washed brick, or stuccoed and ornamented with wavy lines. Before each house was a mud-brick altar. The court of the loggia is sometimes adorned with scenes of hunting the antelope and fishing for dolphins. The first two rooms are painted to imitate marble, and further adorned with painted flowers or geometrical designs, resembling the decorations of better-class Egyptian country houses at the present day. The lower floor consists of vaulted chambers for the dead, communicating with the outer world by two vertical slits in the wall. On the staircase leading to these chambers are niches containing earthenware pots slightly blackened by smoke.

The clearance of these houses, although difficult, will bring to light a whole city of the dead. Some of the houses are as well preserved as the best at Pompeii. The lamps and coins found around the houses date these to the fourth and fifth centuries A. D.

BOOK CRITIQUES

Florentine Merchants in the Age of the Medici by Gertrude Randolph Bramlette Richards. Pp. xii; 342. 6 plates, map, genealogical table. Harvard University Press, Cambridge. 1932. \$4.50.

"A rose by any other name," the poet sang. But when a plain business man with one eye firmly fixed upon the values of real estate, the huge profits to be cleared in the business of manufacturing and dealing in wool, the maintaining of some measure of peace and financial security in a very troubled politico-commercial world, and the emoluments most desirable for himself and his family, is called a merchant, he smells sweeter than his successor of five or six centuries later. The romance of mediaeval north Italian business, however, lies mostly in our modern view of it. The facts in the story, as related in the present volume, for instance, disclose exactly the same business difficulties, political chicanery, financial judgment good and bad, and to a considerable extent, the same general commodities. It is greatly to the credit of the author that she has kept her feet firmly on demonstrable ground and given us a documented story full of interest and historical importance. With some of her conclusions the historical specialists may perhaps differ, but in the main she proves every point with contemporary evidence. Since this is the first detailed study of Florentine business and its intimate connections with banking and politics, Dr. Richards has performed a real service in giving her theme so careful and absorbing a presentation.

The book is based upon a study and partial translation of the Selfridge Collection of Florentine manuscript records of the Medici family and covers a period of about two hundred years, roughly from 1400 to 1600. Mr. Selfridge loaned the papers to the Harvard Graduate School of Business Administration, and Dr. Richards and her colleagues studied the Collection as a whole, finally presenting in the current volume translations of letters, accounts, bills of exchange, articles of association or partnerships, instructions to agents,

etc. The richness of information is at times cloying, quite naturally; but the total result is to spread before the student such a vivid picture of mediaeval Florence as can be obtained from no other source. The volume is concluded with several appendices among which are biographical and geographical indices, a glossary of the business terms then in use, another glossary of the paleography, a list of mercantile signs or company trademarks, and a bibliography. As a source of accurate information for the use of further investigators, this book is invaluable.

ARTHUR STANLEY RIGGS.

Summa Artis: Historia General del Arte. By Manuel Cossio and José Pijoan. Vol. I, Pp. 550; 775 ills. Vol. II, Pp. 551; 775 ills. Vol. III, Pp. 555; 713 ills. Vol. IV, Pp. 591; 791 ills. *Decorative end-papers.* Espasa-Calpe, Madrid, Barcelona, Mexico City and Buenos Aires. 1931-2-3. E. Weyhe, 479 Lexington Ave., New York. Per volume, \$10; postage extra.

This new general history of art is written entirely in Spanish, and while the sonorous Castilian is annually extending its sway throughout the world, it is a fair question as to the wisdom of risking so monumental a work—it is planned to comprise no less than twenty volumes—in a tongue which presents difficulties to many serious students. In the four volumes already published we have a good example of what can be accomplished in Spanish presswork at a moderate price, the paper is fairly good, the ink of average quality, the engraving rather better than average, and the thirty color-plates in each volume good enough to get by at the price. The work cannot, however, in any way compare with the really handsome volumes already issued at higher prices from American, German and French presses. As for the text, with all due respect to Professor Pijoan's tireless industry and astonishing versatility, one may be permitted to doubt that any one man has a sufficiently encyclopaedic mind to make him truly authoritative throughout twenty huge volumes.

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Therein lies a contradiction. The four volumes already out are signed by the veteran Manuel Cossio of the University of Madrid, and Pijoan of the University of Chicago, but it is expected that Pijoan, who did much of the work on these four, will edit all the rest alone. Naturally this will give the complete work a unity it might otherwise well lack; at the same time it is inevitable that the acute specialization imperative in a work of this sort can hardly be in possession of one man, so mistakes and errors of judgment may be anticipated in the technical details. It is true that Pijoan is experienced and has to his credit the big three-volume *History of Art* which has had a wide sale in the United States.

In the prologue to each volume, Professor Pijoan reveals the sources and methods by which he obtained his information. Volume I begins with art in the early Palaeolithic and the first chapter deals with the art of the children. The volume closes with another on the Art of the Insane. The section devoted to American Indian art includes a very comprehensive group of illustrations. Prof. Pijoan's colleague in California, Dr. Hartley Burr Alexander, assisted in the preparation of this part. For the volume dealing with Egyptian art, the prologue acknowledges the author's obligations to the Oriental Institute of Chicago, the vast collection of Capart in the Institut d'Égyptologie de la Reine Elisabeth at Brussels, and to the museums of Berlin and Paris, all of which the author visited and studied personally. Vol. IV, Greek Art, was compiled with the assistance of Professor Johnson of Chicago, Prof. Déonna of Geneva and Dr. Zahn of Berlin.

Each volume contains about a thousand illustrations, thirty being in color-process, and many of the objects shown are either entirely unpublished or so little known as to seem new. One admirable feature of the pictures is the fact that in numerous instances the author was given first rights by the discoverers. Other objects have been photographed from angles that develop new interest in objects with which we are thoroughly familiar from a more conventional viewpoint. Many details are shown and the author's ingenuity in giving—as he does in the case of the Charioteer of Delphi—

front, back, face, profile, and close-up of arm and foot, render a curious sort of moving-picture effect so that the statue may almost be seen to turn around and show itself to the best advantage and in the most lifelike possible way.

The text is simple in construction, the vocabulary nicely restricted with a view to its being understood by readers familiar only with one Romance language, such as Italian or French, and the style is straightforward. The binding is poor, and the book will not stand much rough handling, but despite this drawback it affords a remarkably comprehensive gallery of art, familiar and unfamiliar, and archaeologist as well as art connoisseur cannot afford to ignore its serious pretensions.

ARTURO DE CIMA VERDE.

Greek Sculpture and Painting to the End of the Hellenistic Period. By J. D. Beasley and Bernard Ashmole. Pp. xix; 107. 248 illustrations. The Macmillan Company, New York. 1932. \$3.25.

This book is a reprint of the chapters on Greek art in *The Cambridge Ancient History*. No substantial alterations have been made, but the text has been revised, some new illustrations—including a plate of gems and two plates of coins—added, and the bibliography remodelled. In the few pages at their disposal the authors have covered a wide field with remarkable success. Sometimes it is true that the brevity of statement produces an impression of almost breathless haste, but this is probably inevitable, as is also the too positive or unmodified expression of judgments or opinions; for it is not always possible in a few words to reconcile, or even to present, different points of view. The treatment of vase painting, including its relation to larger painting, and the chapters on Hellenistic art are especially admirable. The readers of this review may be interested to know that the recently revived view according to which the *Hermes* of Olympia is attributed to a Roman sculptor or copyist is mentioned, but not accepted. The *Victory of Samothrace* is tentatively assigned to about the middle of the third century B. C., but Thiersch's article in the *Goettinger Nachrichten*, 1931 (to which

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an article in the *Jahrbuch*, 1932, may now be added), in which it is attributed to a time early in the second century, is mentioned. The creation of the *Aphrodite of Melos* "in the mid-second century", by changing the late fourth-century type represented by the *Victory of Capua*, is briefly described. The athlete scraping himself in the Vatican is regarded as "in all probability" a copy of the *Apoxyomenos* of Lysippos, but whether the *Aias* at Delphi is a free copy of an early bronze by Lysippos, or not, is left undecided. Throughout the book the authors show that they are fully acquainted with recent treatises on Greek art but that their judgments are founded upon independent study. The book may be heartily recommended. The half-tone illustrations, collected on 102 plates at the back of the book, are well chosen and, with few exceptions, remarkably clear. The bibliography is good.

HAROLD N. FOWLER.

Early Civilization in Thessaly. By Hazel D. Hansen. Pp. xix; 203. 85 illustrations, 4 maps, The Johns Hopkins University Studies in Archaeology No. 15. Edited by David M. Robinson. The Johns Hopkins Press. Baltimore, 1933. \$4.

First hand knowledge of the material and a personal acquaintance with the topography of the area enabled Dr. Hansen to give us a very good account of the life of Thessaly in prehistoric times. The first five chapters of this study are devoted to descriptions of the country and of the finds brought to light by the combined efforts of the Greek Archaeological Society and of the British School at Athens. Excellent photographs, maps, and drawings illustrate fully the material, while summaries at the end of each chapter give a concise picture of the area during the Stone, the Bronze and the Early Iron Ages. In the sixth chapter Thessaly is placed within the frame of the prehistoric world and the affinities of her cultures to those of the rest of the mainland of Greece, the Ionian Islands, and southern Italy are pointed out. A discussion of the thorny problem of the provenience of the earlier Neolithic culture, Thessalian I, based mainly on Frankfort's Danubian and Childe's

Southwestern theories, forms naturally the greater part of the chapter, followed by a brief account of the origin of the Thessalian II, the Bronze, and the Early Iron cultures. The attempt made by the author to classify vases according to their color-scheme is to be commented upon in spite of its many shortcomings. This and Dr. Kunze's move on the same line mark the beginning of a serious effort to abandon the complicated system in use today. The omission of Crete in the general discussion of the Neolithic culture in Greece is noticeable, as well as the little use of Professor Blegen's material from Gonia in the calculation of the Thessalian Neolithic dates. The few omissions, however, are counterbalanced by the wealth of material included in this volume and by its able presentation and documentation. Miss Hansen's monograph will fill a real need and will be welcomed by the general student of archaeology and of history, for whom the monumental works of Professor Tsountas and of Wace and Thompson are probably too specialized.

GEORGE E. MYLONAS.

Prehistorike Eleusis. By George E. Mylonas. Pp. vii; 183. Reprinted from *Eleusiniaka*. University of Illinois. 1932.

The excavation of Eleusis has been conducted extensively in recent years under the energetic direction of Dr. K. Kourouniotes, Director of the Department of Antiquities in the Ministry of Education. Especially important results have been achieved by the investigations on the north side of the Acropolis, where a long stretch of the circuit wall with its gates and towers has been uncovered, in the area of the telesterion, and on the south slope of the hill in the region which lies west of the museum. A report of the results accomplished in the season of 1930 was published in ART AND ARCHAEOLOGY, Vol. XXXII, No. 1, 1931, pp. 3-15. A series of studies of the more recent discoveries is now presented by Dr. Kourouniotes in a special publication of the Ministry of Education, entitled *Eleusiniaka*. This volume includes the report on the discoveries in the prehistoric field, here reviewed, by Dr. Kourouniotes' collaborator

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Dr. Mylonas, who is now a member of the faculty of the University of Illinois.

The prehistoric remains at Eleusis, which include houses as well as burials, have so far been chiefly uncovered on the southern slope of the acropolis. In the present study Dr. Mylonas reports the results of the investigations made there under his supervision in the summers of 1930 and 1931. The excavation was made with care and accuracy, and the report is presented with fullness and with a wealth of illustrative material.

The prehistoric discoveries at Eleusis fall into the categories which have become well established for the mainland of Greece. Nothing, however, of the Early Helladic period, with the exception of several shards, came to light in the present investigation. The Middle Helladic houses, which were both apsidal and rectangular in shape, were placed on the living rock. The burials were of characteristic type with the bodies arranged in a crouching position. The excavators accomplished a difficult and noteworthy task in raising one of these burials intact for preservation in the museum. To the list of publications of prehistoric pottery given on pages 59 and 60 should be added a reference to the Middle Helladic graves discovered at Corinth, which are described in *American Journal of Archaeology*, (34, 1930, pp. 406 to 409.) Only one of the Middle Helladic graves at Eleusis contained any offerings, but among these was the bronze blade of a dagger. The chemical analysis of this bronze, reported on p. 147, shows the surprising composition of 96.5% copper and only 0.38% tin. This is in marked contrast to the composition of a bronze coil from a Middle Helladic grave at Corinth, which was found to contain 80.9% of copper and 13.9% of tin.

In addition to the objects found in 1930-1931 Dr. Mylonas also includes in his study prehistoric pottery and other objects of this period which had been previously found at Eleusis and are preserved in the museum there. An appendix to the work presents shards of later periods, extending from the geometric to the Roman age, which were found on the southern slope of the acropolis.

The prompt publication of this important material is very commendable and best wishes

are extended to the excavators for the continued successful progress of the work at Eleusis.

T. L. SHEAR.

Sir Christopher Wren, His Life and Times. By C. Whitaker-Wilson. Pp. ix; 268. 35 plates. Methuen & Co., Ltd. London, 1932. 12/6.

October 20 was the tercentenary of the birth of Sir Christopher Wren, often referred to as the "greatest name in English architecture," and this new life of the master, in a sense, commemorates this date. Wren has, of course been the subject of much writing, including several monumental biographies, eight of which the author cites as "works consulted." The virtue of the present volume is its handy size and the correction of several hitherto mistaken notions regarding Wren's family which has been made possible through the discovery in the National Library of Wales of a family record in the handwriting of the architect's father. Otherwise the story is rather parallel to that set forth by previous biographers. The works of Wren are thoroughly discussed and a "classified" list of his buildings completes the volume.

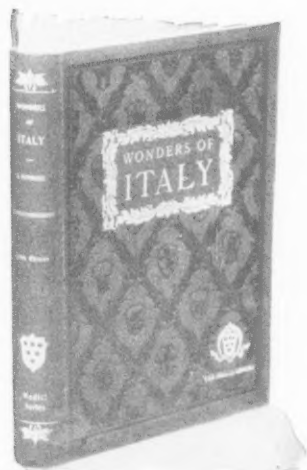
R. NEWCOMB.

In Search of the Antique. By Thomas Rohan. Pp. 213. 17 illustrations. Lincoln MacVeagh, The Dial Press. New York. 1932. \$3.50.

Mr. Rohan is a famous English antiquarian dealer. He would correspond in England, on a general classification, to our American Rosenberg in Philadelphia. This is his third book of memoirs, chatty, personal, anecdotal, wandering where his fancy takes him in his reminiscences of a rich life devoted to the quest of old, beautiful and rare things. His books are beautifully printed by the Dial Press and handsomely rather than lavishly, illustrated. In all respects, Mr. Rohan is a connoisseur and his taste as well as his judgment, the exact honesty of his discrimination, flavored wherever there is a good thing, with glowing enthusiasm, give him great authority. In his book, there is all of this overlaid with a charm that is quite individual and pronounced and a naivete in writing that is winning.

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